

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

ACQUISITIONS
March/April 2013

CLEVELAND ART



Dear Members,



Since 2010, we have used the March/April magazine to review highlights of the previous year's acquisitions, an approach that has proved to be popular with our readers and our curators alike. This time, we asked each curator to select one to three works and gave each of them a page in which to illustrate and write about them. From chief curator Griff Mann's brief introduction on page 10 to the last curatorial entry on page 25, these pages offer an overview of the museum's collecting activity during 2012, with each selected highlight coming in the curator's own words. The variety and quality of the museum's acquisitions continue to set us apart as one of the world's elite collecting institutions.

The Last Days of Pompeii: Decadence, Apocalypse, Resurrection opened February 24, beginning a run that will last into the summer. The exhibition, which our own Jon Seydl co-organized with colleagues at the Getty Museum in Los Angeles, explores how the catastrophic events two millennia ago at Pompeii have taken on powerful symbolism to artists of recent centuries; the show features an intriguing mix of works ranging from the 18th century to today. The department of education has arranged a rich menu of accompanying programs including lectures, gallery talks, and even in-gallery theater performances.

Curator of photography Barbara Tannenbaum picks up the theme from a different angle with her show *American Vesuvius* featuring the photography of Frank Gohlke and Emmet Gowin, both of whom traveled to the site of the 1980 Mount St. Helens volcanic eruption and came away with compelling bodies of work. We're delighted that both artists are participating personally: Emmet Gowin spoke here in February and Frank Gohlke wrote the article in this issue that starts on page 4.

Across the KeyBank Lobby from the main exhibition hall in the newly opened Kelvin and Eleanor Smith Foundation Gallery, curator of medieval art Stephen Fliegel offers an exhibition built around a great Italian Renaissance illuminated book called the *Caporali Missal*, a masterwork acquired by the museum in 2006. The installation evokes the reverential quiet of a medieval church. In the prints and drawings galleries, Heather Lemonedes has developed the first-ever exhibition celebrating the museum's fine collection of British drawings (with a sumptuous catalogue available in the museum store). The focus show about the museum's great Blue Period Picasso, *La Vie*, runs until April 21.

The museum has long presented performance and film with the same curatorial attitude applied to the visual arts. Massoud Saidpour's article on page 6 about the ancient Persian art of Naqqali storytelling embodies this approach: read his story, then make sure to attend one of the performances by Morshed Valiollah Torabi between March 6 and 10. Meanwhile, John Ewing continues to champion the art of cinema with filmmakers appearing in person, movies inspired by Pompeii and others about California music composers, and our annual collaboration with the Cleveland International Film Festival.

Finally, I'm pleased that our efforts to collaborate with University Circle neighbors continue to bear fruit, as described in the article on page 8 about joint projects with CWRU. The potential of the Circle to grow as a fount of thought and innovation is great and we are eager to help lead that evolution.

David Franklin

The Sarah S. and Alexander M. Cutler Director

CLEVELAND ART

COVER
The Temple of Vesta and the Falls at Tivoli (detail), 1859. William Callow (British, 1812–1908). Watercolor with gouache and graphite underdrawing; 75.1 x 57.8 cm. Sundry Purchase Fund 2011.4. On view in *British Drawings*.

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ON VIEW

The Last Days of Pompeii:**Decadence, Apocalypse,****Resurrection**

Through July 7, Smith Exhibition Hall. The volcanic destruction of Pompeii in AD 79 has been a modern obsession for artists from Piranesi, Ingres, and Alma-Tadema to Duchamp, Rothko, and Warhol.

Co-organized by the J. Paul Getty Museum and the Cleveland Museum of Art. BakerHostetler is the presenting sponsor of this exhibition in Cleveland.

BakerHostetler**Studio Glass in Focus: Dialogue and****Innovation**

Through April 14, Ratner Gallery. Drawing on the museum's and local collections, this exhibition celebrates a major medium of the late 20th century.

Picasso and the Mysteries of Life:**La Vie**

Through April 21, Gallery One. An intensive exploration of *La Vie*, Picasso's culminating masterwork of the Blue Period.



Untitled 2002. Antony Gormley (British, b. 1950). Mild steel blocks; 45 x 189 x 53 cm (overall). Collection of Asher Waldfogel and Helyn MacLean. Photo: Stephen White, London. © Antony Gormley



Fred Wilson:
Works 2004-2011
In the glass box
gallery

Fred Wilson: Works 2004-2011

Through May 5, east wing glass box gallery. A unique installation centered on *To Die Upon a Kiss*, a glass chandelier hanging in the glass box gallery.

American Vesuvius: The Aftermath of Mount St. Helens by Frank Gohlke and Emmet Gowin

Through June 2, photography galleries. Important series by two photographers who independently took to the air after the 1980 volcanic eruption.

Made possible through the support of Nesnadny + Schwartz

British Drawings from the Cleveland Museum of Art Through May 26, prints and drawings galleries. This show of about 50 drawings includes works by some of the best-known artists in the history of British art.

The Caporali Missal: A Masterpiece of Renaissance Illumination Through June 2, Smith Exhibition Gallery. This exhibition revolves around a sumptuous and important Renaissance manuscript acquired by the museum in 2006.

Connecting with Caporali April 5-June 2, education lobby. Showcases the artwork of students from several local universities created in response to the themes and objects in the CMA exhibition *The Caporali Missal: A Masterpiece of Renaissance Illumination*.

Renaissance Textiles Through December 1, gallery 113. About 15 Italian silks, velvets, and altar frontals of the 14th and 15th century from the museum's world-class collection.

Red Leaf about 1995. Dante Marioni (American, born 1964). Blown glass; 33¼ x 6½ x 4 in. Private collection, Cleveland. In *Studio Glass in Focus*



Sublime Catastrophe

The artist traveled to Mount St. Helens across the decade after its eruption and came away with more than just photographs

Before the explosion of Mount St. Helens in 1980, only two noteworthy volcanic eruptions occurred in the continental United States in the 20th century. The Alaska Peninsula, where Novarupta erupted in 1912, is remote; when the National Geographic team finally arrived four years later, they were awed by the scale of the destruction. Novarupta was the 20th century's largest eruption anywhere; its location, however, meant that very few people were aware of it. Mount Lassen in California received more attention as it erupted between 1914 and 1917, but the slow speed and shallow penetration of the news media of the day limited the impact. Both stories were discrete events, not connected by any larger narrative.

When Mount St. Helens began waking up after 130 years of dormancy in March 1980, the phenomenon was better understood by scientists and a larger audience of interested citizens. The theory of plate tectonics and its public acceptance made individual eruptions part of

tectonics was about to shake geology to its foundations, but we felt not a tremor.) Drawn by the desire to be in a place where vast power had been set loose, I wanted to experience intimately the presence of the biggest things that happen on the earth. To feel insignificant in the face of forces unimaginably greater than oneself is the quintessential sublime sensation as defined by Edmund Burke in 1756. The idea that terror could be an aesthetic experience was a novel development in European thought, and sublime experiences were not expected to be comfortable or pleasant. The pleasure they promised was qualitatively different from that associated with beautiful objects, which Burke and others deemed inferior to the elevation of the imagination resulting from the simultaneous experience of negative and positive emotions—the exquisite pleasure of being scared out of your wits.

For the first three days I poked around the periphery of the blast zone. The peak itself was hidden

Right and far right: Mount St. Helens from Approximately 6 Miles West of the Mountain 1981. Frank Gohlke (American, born 1942). Gelatin silver print; 73.9 x 84.1 cm

Mount St. Helens, Rim, Crater, and Lava Dome 1982. Frank Gohlke. Gelatin silver print; 96.2 x 100.8 cm

Both © Frank Gohlke / courtesy Howard Greenberg Gallery



a much larger story that included the collisions of continents and the evolution of life on earth. Big stuff. By 1980 the technology available made it possible to tell the story as it happened. One of the first actions taken by the U.S. Forest Service was to open a press office and designate a public information officer. Mount St. Helens was a celebrity volcano from the first puff of steam that March.

I had only the vaguest grasp of the history and the science when I made my first trip to the mountain in June 1981. (What little geology I knew came from a 1963 summer class in Wichita Falls, Texas. The theory of plate



in clouds, and I felt a superstitious dread of going any closer until I had received some sign from the mountain that I was invited. On the afternoon of the fourth day, the weather cleared, and I saw Mount St. Helens for the first time. It was huge. I was much closer than I had thought, or the mountain was vastly bigger than I had imagined. I was in awe; it could crush me like a bug.

The size of the impact zone and the distinctiveness of each place within it assured me that I had years of work ahead of me. Two hundred thirty square miles is a daunting amount of ground for a single individual to cover. Complicating the problem was the difficulty of

**Right and below:
Braided Streams
of the Toutle River
West of Mount
St. Helens,
Washington** 1981.

Emmet Gowin
(American, born
1941). Gelatin silver
print; 27.9 x 35.6 cm

**Spirit Lake and
Mount St. Helens,
Washington** 1983.

Emmet Gowin.
Gelatin silver print;
27.9 x 35.6 cm

Both © Emmet and
Edith Gowin; cour-
tesy Pace/MacGill
Gallery, New York



**EXHIBITION
American
Vesuvius:
The Aftermath
of Mount St.
Helens by Frank
Gohlke and
Emmet Gowin**

Through June
2, photography
galleries

Made possible
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getting around in the early years when many roads were still impassable or had disappeared entirely. I spent the first four summers—1981, 1982, 1983, and 1984—seeing all parts of the impact area at least once. When I returned in 1990, most of the area had opened up and a trail to the summit was available to hikers.

The natural disaster occurred against the backdrop of a man-made one: for over a hundred years commercial timber companies, with the active collaboration of the Forest Service, had been replacing the ancient forest of the whole northwest coast from Alaska to northern California with an enormous tree farm. The eruptions hardly slowed them down. They just started salvaging all the usable wood from the impact area. Only the creation of a National Volcanic Monument prevented them from taking it all.

In the early '80s, I and many others around the world were preoccupied with the size and destructive potential of the world's nuclear arsenals. In that context it was easy to see the ravaged terrains of Mount St. Helens as premonitory of a future that no one seemed to want but that no one could stop. In retrospect, the most sobering aspect was how energized I was in these places that had been stripped of all evidence of a previous existence. The thought of an ordinary person prey to such fantasies—with his or her finger on the nuclear button—should disturb anyone's sleep. By the time of my last

trip to Mount St. Helens in 1990, the Soviet Union was no more. The Johnston Ridge Observatory was taking shape and a new road pushed through from Castle Rock to handle the anticipated traffic. Events had, happily, ruined my nuclear metaphor.

I was left with what had really fueled my quest in the first place: the excitement of seeing things that were new in every sense. Areas close to the mountain were a clean slate, virgin ground, a chance to observe an ecosystem rebuilding itself from nothing. The landscapes I encountered gave fresh meaning to exclamations such as “I’ve never seen anything like it!” My time there was transformative, reshaping my understanding of photography at every scale, from the details of picture-making to my sense of vocation as an artist. It might sound odd, but before Mount St. Helens I was not conscious of having a relationship with the universe. When I thought about the “here and now” of my life, it was in the narrowest of terms, rarely going beyond my chronological age and the city I happened to be living in. At the end of my decade of photographing at Mount St. Helens I felt like a full citizen of the cosmos, on a timeline extending from the big bang to whatever end the universe might be heading for billions of years from now. My location encompassed the farthest galaxies and the interactions of fundamental particles. That’s a lot to claim for a middling volcano, but Mount St. Helens is up to the task. 🏠



Tales of Persia

Naqqali, the ancient Persian art of storytelling, traces its roots back more than 2,000 years

A special series of performances in early March offers northern Ohioans the opportunity to experience one of the world's greatest and longest-lived performance traditions. The Persian art of storytelling dates back to at least the Parthian era (247 BC–AD 224) when minstrels known as *gōsān* established its basis. W. B. Henning, an expert on Middle Iranian languages and literature, notes a Parthian passage that identifies the role of these ancient minstrels: “like a *gōsān*, who proclaims the worthiness of kings and heroes of old.” Scholar Mary Boyce cites the Greek historians Xenophon and Dinon, who both speak of a strong tradition of professional minstrels in Persia as far back as 580 BC.

The minstrels' stories were not written down. It's likely that the ancient Persian calling passed orally from parent to child, who at an early age would commit to memory volumes of all types of verses and learn musical modes and performance techniques—a tradition that

continues in many cultures, including those in India and Iran. The stories were largely improvised, as apprentices developed a wealth of traditional vocabulary, imagery, and themes to draw upon in the creation of new compositions of their own. And the tradition was truly multidisciplinary: for the Parthians, music, storytelling, and poetry were so closely entwined that a man could not be a professional poet without also being skilled in instrumental and vocal music.

These storytellers played an important role not only as entertainers but as oral historians and commentators. Their art reached widely, to the nobility as well as to commoners throughout villages and towns—from the court to bawdy taverns. The storyteller, somewhat like the “embedded” reporter of today, accompanied kings and generals to war and recorded scenes through verse and music, thus providing citizens with firsthand “news” of the battlefield and leaving an oral history for generations to come.

The minstrel tradition continued throughout the Sassanian dynasty (224–651)—where the *huniyagar*, like the Parthian *gōsān*, was a poet, instrumentalist, and singer all in one. Although the Sassanid tried to annihilate as much of the Parthian heritage as possible, the *huniyagar* clearly inherited a body of traditional material from the *gōsān* on which he could improvise to suit new cultural tastes. Native and foreign prose works composed for entertainment thrived in the Sassanid era. The most famous native work is *Hezar Afsan* (One Thousand Tales), which gave the world the heroine Scheherazade, who through her imagination and evocative stories saves her country from the murderous king Shahryar. *Hezar Afsan* faded in history but became the kernel of *One Thousand and One Nights*.

After the Arab conquest of Persia in AD 644, the minstrel tradition again adapted to a new regime. Sogdian murals painted circa 700 near Samarkand depict legendary Persian heroes such as Rustam and Siavash, evidence of the continuation of these legends under Arab rule. The durability of the minstrel tradition is seen also in Rudaki, the greatest post-conquest poet, who in the ninth century still composed in the old improvisatory style of Sassanid *huniyagars*. Further evidence is in Al-Narshakhi's tenth-century *History of Bukhara*, which vividly describes a ritualistic performance by minstrels in commemoration of the legendary Persian prince

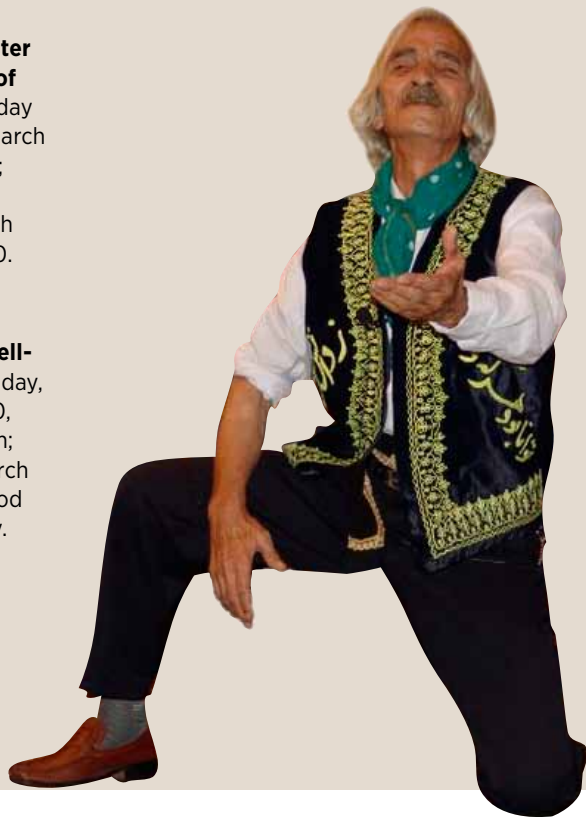


PERFORMANCES

The Art of Naqqali: Master Storytellers of Iran Wednesday and Friday, March 6 and 8, 7:30; Saturday and Sunday, March 9 and 10, 2:30. \$45

LECTURES

Art of Storytelling in Iran Friday, March 8, 6:00; Stephen Blum; Saturday, March 9, 1:00; Davood Fathali Beygy. Free



LEFT Rustam's Seventh Course: He Kills the White Div

1520s–40s. Illustration from “Tahmasp Shahnameh” by Ferdowsī (folio 124r). Attributed to Mir Musavvir (Iranian). Opaque watercolor, ink, gold, and silver on paper, 47.5 x 32.2 cm. Leonard C. Hanna Jr. Fund 1988.96.a

Siavash. Al-Narshakhi cites this as an ancient rite whose origin dates back more than 3,000 years.

The best-known literary work of Persian history and legends is Ferdowsī's epic *Shahnameh* (Book of Kings), written about AD 1000 in 60,000 couplets. The poet toiled 30 years to compile and compose it, drawing on traditional sources. In *A Literary History of Persia*, Edward Browne writes that a complete and corrected Pahlavi text of the entire epic was compiled during the reign of the last Sassanid king, Yazdgerd III (d. 651). Browne notes that this same Pahlavi text—known as *Khudaynameh*—was translated into Arabic in the eighth century by Ibn Moqaffa'. From this Arabic translation a modern Persian prose version was made in 957, and there's no doubt that later poets based their renditions on this edition—including Daqiqi (932–972), who versified 1,000 lines before his life was cut short by an assassin. Ferdowsī then picked up the task.

Ferdowsī was a *dehqān*, or member of the landed nobility, from Khorasan in northeastern Iran. The *dehqāns* were preservers of Old Persia civilization, customs, and culture, including the national legends. Ferdowsī's family, according to *Shahnameh* scholar Khaleghi-Motlagh, accepted Islam mainly to preserve their social standing. Meanwhile, they dedicated themselves to transmitting the culture of their forebears.

MORSHED VALIOLLAH TORABI

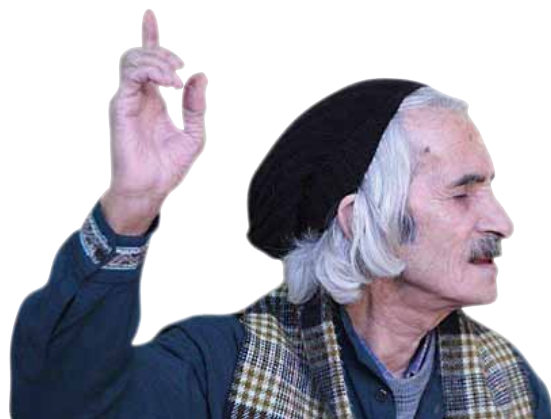
Morshed (an honorific title meaning master or guide) Valiollah Torabi is one of the last remaining masters of *naqqali*. He grew up in a family of prominent Iranian performers and from his father, uncle, and older brothers learned traditional performance skills: singing, role-playing, horse-back riding, and martial arts such as sword fighting and wrestling. As a youth he gravitated toward *naqqali* and began studying with Dr. Shoghi, memorizing stories from the *Shahnameh* and other literary sources. He simultaneously attended the *zoorkhaneh* (house of ancient Persian martial arts), mastering its practices over a 25-year span.

Torabi reenacts stories not just from the *Shahnameh* but from multiple written and oral sources. Through peerless sign, gesture, mime, and vocal inflection, much like the ancient *gōsān*, he immerses audiences in the magical world of legendary figures. In his first U.S. tour, organized by the Cleveland Museum of Art in celebration of the reopening of its Islamic gallery, he is joined by Dr. Davood Fathali Beygy (director and scholar) and Mohammad Mokhtari on percussion and voice.

A typical *naqqali* performance lasts about 90 minutes. The *naqqal* begins with a prelude—usually a sung salutation to the Divine Being and a bit of moral or spiritual teaching in the form of recitation from classical Persian poets. The main story that follows is serialized, a new segment told at each session. In 2011, UNESCO placed *naqqali* on its list of “Intangible Cultural Heritage in Need of Urgent Safeguarding.”

Ferdowsī spent a substantial portion of his personal wealth and health in search of the early legends and history, in oral and written forms alike. His resulting massive composition has reached us almost intact, and serves as much of the source material for today's storytellers or *naqqals*.

To Khaleghi-Motlagh, the written sources make it clear that Ferdowsī did not reinvent the legends but rather continued an extant oral and written tradition, in both his epic style and narrative method. As such, Ferdowsī is a faithful transmitter of the voices of the Parthian *gōsān* and the Sassanid *huniyagar*. The great *naqqals* of today carry on this extraordinary heritage, wrapping themselves in the spirit of the ancient legends through invisible threads that stretch beyond history and time. 🏠



(Art) Historic Grant

Case Western Reserve University and the Cleveland Museum of Art receive a \$500,000 grant from the Andrew W. Mellon Foundation

Last November, the museum and Case Western Reserve University announced the award of two grants totaling \$500,000 from the Andrew W. Mellon Foundation to support the launch of the redesigned Joint Doctoral Program in Art History. The highly selective, object-oriented program features firsthand study of the museum's comprehensive collections under the guidance of Case Western Reserve faculty and museum staff members.


Founded in 1967, the CWRU-CMA Graduate Art History Programs have trained students in traditional and theoretically based art historical approaches taught by a diverse array of faculty, including museum curators. Many classes are held at the museum, where students have access to the comprehensive permanent collection, and students enjoy access to the museum's Ingalls Library and Archives, the third largest art research library in the United States, and to the resources of CWRU's Kelvin Smith Library.

laboratory one of the best collections of world art, while studying at a top-tier research institution. The Mellon Foundation grant allows the program to flourish and draw the very best students to Cleveland."

The funds from the grant will be used for pre- and postdoctoral fellowships as well as compensation for museum staff members to engage in additional teaching and mentoring activities. The grant will also support two students with \$25,000 stipends for the five-year duration of the program; Case Western Reserve will provide a full tuition package to those two students as well as a third student at the same level.

The newly redesigned PhD program will offer students an immersive, object-oriented experience based on the study of individual works of art. One foundation course, taught by a conservator, will enable students to gain in-depth knowledge about materials, techniques, and technical examination of works of art. After two years of coursework, students in the doctoral program will complete a one-year internship at the Cleveland Museum of Art. The museum experience will include professional training in many aspects of curatorial practice, including exhibition, interpretation, and acquisition-related research. Collections-based seminars also will enable a teacher and class to plan and research an exhibition at the museum.

In January, the museum and CWRU announced the joint purchase of the Cleveland Institute of Art Gund Building property located at 11141 East Boulevard, across the street from the museum's east wing. The institute sold the land as part of its Campus Unification project, which will relocate and consolidate all of its operations to the Euclid-Mayfield triangle, expanding on its existing Joseph McCullough Center "factory building" where many studio functions are already located. The purchase agreement among the three organizations calls for the closing on the parcel of land to occur in 2015.

This collaborative action, with the museum and CWRU each paying half the \$9.2 million purchase price, further cements the bonds between the two institutions and ensures that this key piece of real estate—located at the heart of University Circle and flanked by the CWRU campus on three sides and the museum on the fourth—will find a long-term use that mutually benefits our organizations and facilitates collaboration for decades to come. 



Team Leaders

Caroline Goeser and Griff Mann of the museum flank Catherine Scallen of CWRU.

"When the Case Western Reserve University doctoral program in art history was founded 45 years ago, it was a leader in promoting a working relationship between a major metropolitan art museum and a university art history department," says Catherine Scallen, chair of the university's department of art history. "Our collaboration with the Cleveland Museum of Art will become even stronger now."

Caroline Goeser, the museum's director of education and interpretation, agrees. "The CWRU-CMA doctoral program is unique. Students have as their research



Berthe Morisot c. 1873. Edouard Manet (French, 1832–1883). Oil on fabric; 74 x 60 cm. Bequest of Leonard C. Hanna Jr. 1958.34. If you want to see it between now and April 14, you have to go to London.

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Wari: Lords of the Ancient Andes, including 12 Peruvian works from Cleveland's collection, is at the Ft. Lauderdale Museum of Art through May 19, then travels to the Kimbell Art Museum, Fort Worth, June 16 to September 8.

The Springtime of the Renaissance: Sculpture and the Arts in Florence, 1400–1460, at the Palazzo Strozzi, Florence, Italy, March 21 to August 18, then at the Musée du Louvre, Paris, September 23 to January 6, includes Mino da Fiesole's monumental relief sculpture *Julius Caesar*.

Manet: From Portrait to Tableau, Royal Academy of Arts, London, through April 14, features Edouard Manet's portrait of *Berthe Morisot*.

The museum owns George Bellows's greatest painting, *Stag at Sharkey's*, and has loaned it to the exhibition *George Bellows (1882–1925)* at the Royal Academy of Arts, London, March 16–June 9.

Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939, New Orleans Museum of Art, April 14–August 19; Mint Museum of Art, Charlotte, September 21, 2013–January 19, 2014. Includes CMA works by Alexis Falize, the Sèvres factory, the firm of Ferdinand Barbedienne, Thorvald Binsedbøll, and Jules-Constant Peyre.

Impressionism, Fashion, and Modernity, at the Metropolitan Museum of Art through May 27, then at the Art Institute of Chicago from June 29 to September 22, includes Jacques-Joseph Tissot's *Seaside (July: Specimen of a Portrait)* and Gustave Caillebotte's *Portrait of a Man*.

PERSONAL FAVORITE

Rock Star

Dr. David Saja, curator of mineralogy at the Cleveland Museum of Natural History, stands with a group of three 18th-century French tables with distinctive stone tops in gallery 216.

David Saja, geologist University Circle is such a fantastic cultural center, with CMA and CMNH right across from each other. It gives us a lot of opportunities to show the interwoven nature of science and art. For example, when you look at these three tables, there is an incredible story told by the rock in their polished tops. On the left is a conglomerate that contains rounded pebbles (the fragments of other rocks), on the right is a sedimentary breccia that has beautiful angular fragments, and in the center is a tectonic breccia.

These tabletops are not true marbles; they are sedimentary rocks of a similar carbonate composition which

the countertop industry referred to generically as “marbles,” a metamorphic rock. True marbles are created under tremendous temperatures and pressures that recrystallize the minerals and smush any original shapes like fossils or the pretty pebbles you see.

The fragments in the tabletops to the right and left are pieces of other sedimentary rocks that were originally deposited in the bottom of an ocean. Over millions of years, these rocks were lifted up into the sky as plate tectonics pushed a mountain up out of the earth. Exposed to weathering, the rocks were broken down into pieces that were washed down from a mountain and came to rest in the bottom of a river where they were cemented together to form a natural concrete. So if you see a gray pebble, it originally came from an entire layer of gray rock, and the tan material came from a tan layer. The colors in these tabletops are a product of a blending of all the colors of the rock layers that contributed fragments. The farther a fragment tumbles in its travels, the rounder it becomes, so the fragments in the table on the left traveled far from their source.



The tabletop in the center started out as sedimentary limestone that was then shattered by fault movement during an earthquake. As it was broken up into many millions of pieces, fluids flowing through the earth seeped into the cracks and cemented it back together with the white mineral calcite. The white lines going from the left to right reveal to me the direction of stresses, the tectonic forces that crushed the rock in a tale about continental collision.

It makes me very happy that these artists chose to use these materials despite their being softer and more brittle than marble. I walk through the galleries and see many beautifully detailed sculptures carved out of pure white Carrara marble, but when I came by and saw these, it was like “Ah! Something different! . . . Something geologically amazing.”



Acquisitions 2012

Highlights of works that came into the collection between January and December of last year

In the past three articles highlighting acquisitions at year end, we outlined the process through which works of art enter the collection, considered the criteria that guide the museum's acquisition work, and reviewed the sources from which the museum has obtained works of art. Looking back on the acquisitions made during 2012, several additional themes emerge as noteworthy.

As in the past, curators engaged in the major re-installation work have been active not only in planning the display of the collections in their care, but have also identified new work that would further enhance our newly installed galleries. This year, the major permanent collection reinstallation projects focused on the

staged by the museum. A work acquired by Jane Glaubinger, William H. Johnson's *Jitterbug III*, entered the collection just in time to join the William H. Johnson exhibition, which inaugurated the Kelvin and Eleanor Smith Exhibition Gallery. Works by Jared French, one of the preeminent magic realist painters, and Francis Towne, a master of mountain scenery, will feature prominently in upcoming exhibitions originated by curators Mark Cole and Heather Lemonedes.

In other areas of the collection, such as ancient art, acquisitions occur with less frequency. All acquisitions require painstaking research and testify to the museum's ongoing commitment to add works of major cultural and



museum's late medieval, Renaissance, and Islamic holdings. Stephen Fliegel, Jon Seydl, and Louise Mackie are especially proud to have made a number of purchases that further distinguish the collections now on view in these galleries. The building project has shaped our acquisition work in other areas as well. Reto Thüring, who arrived in May 2012, has worked closely on the commission of a work of outdoor sculpture by Jim Hodges that will eventually take its place in the Kohl Sculpture Garden on the north lawn of the museum facing Wade Oval. A major gift from the family of Sol LeWitt in honor of Agnes Gund has also taken its place along a corridor that overlooks Wade Oval and provides access to the museum's contemporary art galleries, which were reinstalled for the second time in 2012.

A second thrust of acquisition work in 2012 focused on the museum's exhibition activities, where notable purchases will take center stage in shows developed or



Wall Drawing 590A 1989. Sol LeWitt (American, 1928–2007). Color ink wash; 543.6 x 1,240.8 cm (overall). Gift of the LeWitt Family in honor of Agnes Gund 2012.66



Three Continents and Two Thousand Years A contemporary Chinese scroll painting by Ji Yun-fei, the ancient Roman sculpture *Drusus Minor*, and a Sol LeWitt wall drawing seen from outside

The scroll is read from right to left, top to bottom (see detail images on page 16).

aesthetic significance across the full scope of its historic collections. The year 2012 was especially notable for purchases that strengthen the museum's holdings of Roman and Pre-Columbian art. Indeed, we are extremely proud to announce that *Apollo* magazine celebrated the acquisition of the *Portrait Head of Drusus Minor* by Michael Bennett as one of the top ten acquisitions by any museum in 2012. This honor is the third such recognition that a Cleveland Museum of Art acquisition has received since 2009, a laudable achievement. The Maya objects highlighted by Susan Bergh will have pride of place in the museum's Pre-Columbian galleries when they open in June 2013. In the realm of contemporary art, acquisitions of works by living artists speak directly to the museum's historical collections of Chinese and Islamic art, where the work of artists like Ji Yun-fei (Chinese, b. 1963) and Afruz Amigi (Iranian, b. 1974) reference traditional art-making traditions. Barbara

Tannenbaum's acquisitions of new photography strengthen our representation of photo-based work from the late 20th and early 21st century.

Finally, we are especially proud to celebrate the generosity of donors who have given major works to the collection, and the long-term stewardship that makes these gifts possible. The gift of a stunning Newport desk by Harvey Buchanan, in memory of his late wife Penny and her mother Dorothy Draper, is one of the most notable donations of a single work to the collection in many years, and will serve as an anchor for the museum's holdings of early American decorative arts. Asian art and photography also benefited enormously from major gifts to the collection. In the selections that follow, the curators responsible for acquisitions made in 2012 highlight some of the most notable new additions to the collection. We look forward to sharing these works with you in the museum's galleries and upcoming exhibitions. 🏠



The Calumny of Apelles (after Luca Penni), 1560. Giorgio Ghisi (Italian, 1520–1582). Engraving; 36.9 x 31.9 cm. Purchase from the J. H. Wade Fund 2012.8



Jitterbugs III about 1941. William H. Johnson (American, 1901–1970). Screenprint with hand-coloring; 27.9 x 40.6 cm. The Severance and Greta Millikin Purchase Fund 2012.9.a

In the 16th century, an age before photography, Europeans were acquainted with great but inaccessible works of art only through prints. Graphics, relatively inexpensive, spread aesthetic ideas and allowed many people to own original works of art. Print publishers across the Continent flourished. A superb draftsman and artist like Giorgio Ghisi, however, did not merely copy a drawing or a painting onto a copper plate, but interpreted it, appropriately transforming the subject from one medium into another.

Ghisi engraved *The Calumny of Apelles* after a drawing by Luca Penni (Italian, 1500/04–1557). A popular subject in Renaissance Italy, the work follows the description of a painting executed by the ancient Greek artist Apelles. The allegory is depicted by a man with large ears; flanked by two female figures, Ignorance and Suspicion, he motions toward Calumny, the woman dragging by the hair a young man who protests his innocence. The clarity and precision of the scene is due to Ghisi's skill as an engraver. Using a linear technique to achieve pictorial results, he manipulated light and shade to model the sculptural figures in a wide range of tones. The full effects of the rich shadows and glowing highlights can only be fully appreciated in early brilliant impressions like this one.

William H. Johnson, who grew up in Florence, South Carolina, spent a decade in Europe painting expressionist landscapes and still lifes. Returning to New York in 1938, he joined the Works Progress Administration's Federal Art Project and was assigned to teach at the Harlem Community Art Center. Meeting important African American artists like Jacob Lawrence and drawing African sculptures and African American models radically changed his work. "I want to paint Negro people in their natural environment," Johnson wrote in 1941. "I wish to study my people thoroughly." Influenced by the power and spirituality of folk art, Johnson developed a style of simplified, geometric shapes executed in intense, flat color.

Johnson's work explored the daily life of southern African Americans, religious subjects, and the militarization of World War II. Inspired by jazz and clubs in Harlem like the Savoy Ballroom, Johnson also depicted couples doing the jitterbug, capturing the vibrancy, energy, joy, and passion of the dancers. *Jitterbugs III*, where the scene is constructed of jigsaw-like shapes moving to a lively rhythm, is a prime example of the artist's most desirable motif.

This monumental marble portrait head of Drusus Minor (13 BC–AD 23) is the most accomplished image of the son of the emperor Tiberius among the approximately 30 portraits of the Julio-Claudian prince to have survived from antiquity. Such a judgment is founded on several qualitative factors: the powerful refinement and sensitivity of the carving, the excellent state of preservation, and the monumental scale. The Julio-Claudian dynasty (ca. 27 BC–AD 68) inaugurated the Roman Imperial Period beginning with Augustus, and included the reigns of Tiberius, Caligula, Claudius, and Nero. The portrait was carved during a momentous transitional period in world history, roughly contemporary with the ministry of Jesus Christ.

What sets the portrait apart is the way it combines the best aspects of Classical and Hellenistic Greek art with stylistic traits meant to place the portrait within a dynastic lineage descending from Augustus, the first Roman emperor. The masterful carving describes the features of Drusus Minor by striking an artful balance between the emotional charge of Hellenistic sculpture and the cool idealization of earlier Greek classical prototypes, selectively employed to convey an ennobled likeness of the emperor's son and heir. An impression of divinely sanctioned power held in reserve, amplified by the monumental scale, gives the portrait its brooding presence. If standing, the figure would have loomed seven to eight feet in height. Traces of paint remind us that the sculpture originally was painted to enhance the illusion of a living

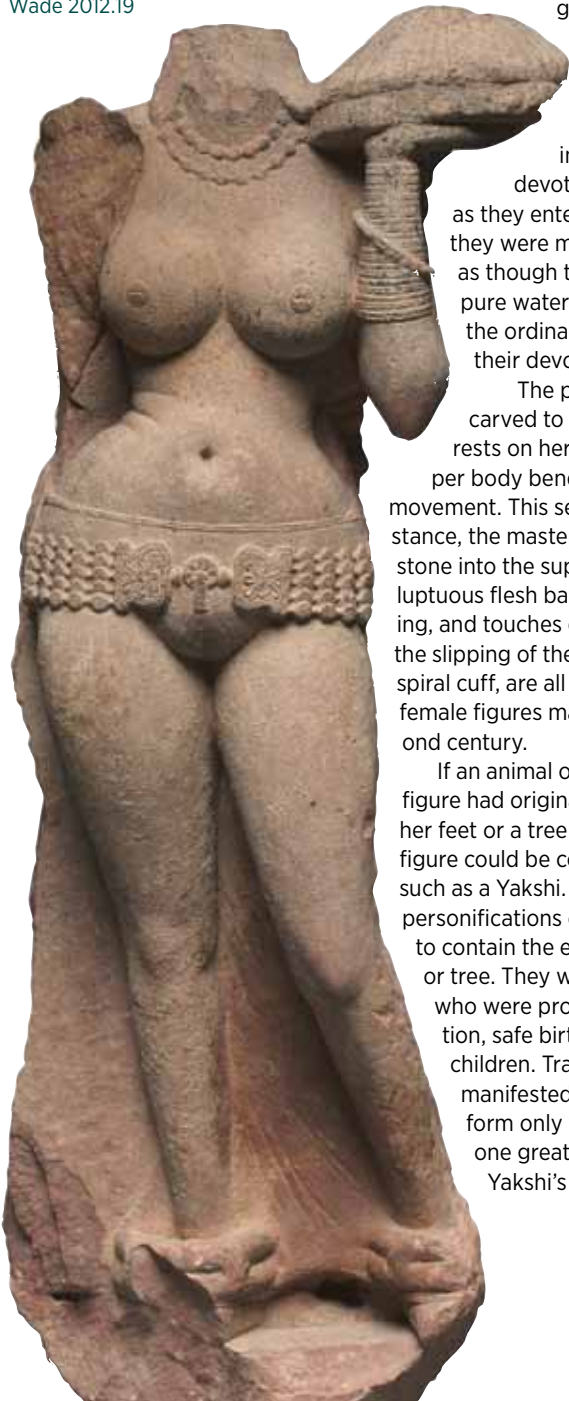
person. Specific facial features common to both large portrait sculptures and coins securely identify this marble portrait as Drusus Minor: the undulating contours of the broad forehead, the pronounced ridges of the brow, the large hooked nose and thin lips (the lower withdrawn), the jutting chin, the strong neck, and the full head of hair combed forward in the manner popularized by Augustus.

The idealized nobility of the portrait is somewhat at odds with the cruel reality of the subject. According to first- and second-century writers, Drusus was prone to fits of rage, made worse by his heavy drinking. He was said to have been in the habit of eating bitter almonds as a prophylactic against hangovers. Most disturbing to modern sensibilities was the way he relished gladiatorial blood sport with a passion that alarmed even his father. He was an able military commander, much liked by the legionnaires under his command, who named a particular type of short sword after him, calling it the "Drusian." His star ascended quickly. Second in line to the imperial throne after Germanicus, he married Germanicus's sister Livilla. In AD 14 he delivered a funeral oration for Augustus from the rostra in the Roman Forum despite being a less than gripping public speaker. The following year he was appointed to the high office of consul. After a successful military career and the death of Germanicus, he was in direct line to become emperor but died in AD 23 at age 34, allegedly poisoned by his own wife, who was having an affair with Sejanus, a general and personal rival.



Portrait Head of Drusus Minor
probably after AD 23. Roman, North Africa. Marble; H. 35 cm. Leonard C. Hanna Jr. Fund 2012.29

Standing Yakshi ca. early 2nd century. Mathura, Northern India, Kushan period. Spotted red sandstone; 74.5 x 30 x 15 cm. Bequest of Jephtha H. Wade III in honor of Emily V. Wade 2012.19



During the early centuries of Buddhist art in India, carved stone railings demarcated sacred spaces from the ordinary world. The railings were sculpted with imagery that included worshipers, divinities, and scenes from Buddhist stories. This female devotee is depicted in the process of approaching the place of worship carrying a covered wicker tray filled with fresh flower garlands.

Her form exemplifies the ideal of the young mother with breasts full of milk and broad hips traversed by a beaded girdle that secures her lower garment. The clasps of the girdle have a vegetal ornament called the *srivatsa*, or the “baby of the goddess of good fortune.” The pearl strings dangling from the center of the rosette point directly to her genitalia, further emphasizing her nature as a fertile mother capable of generating life.

Life-affirming imagery dominated the sculptural programs of gateways and exterior railposts of early Buddhist sites, for such imagery was considered cleansing, purifying, and auspicious. When devotees passed these images as they entered the sacred space, they were metaphorically cleansed, as though they had passed through pure water to wash away the dust of the ordinary world in preparation for their devotions in the sanctuary.

The powerful legs have been carved to indicate that her weight rests on her right leg, and her upper body bends to counterbalance the movement. This sense of dynamism in the stance, the masterful transformation of stone into the suppleness of youthful voluptuous flesh barely interrupted by clothing, and touches of naturalism as seen in the slipping of the large bangle down the spiral cuff, are all stylistic characteristics of female figures made during the early second century.

If an animal or subjugated dwarf-like figure had originally been carved beneath her feet or a tree behind her back, this figure could be considered to be a divinity, such as a Yakshi. Yakshis are the female personifications of sap, the water thought to contain the essence of life for a plant or tree. They were local nature divinities who were propitiated for the conception, safe birth, and protection of children. Tradition holds that Yakshis manifested themselves in human form only when in the presence of one greater than themselves. A

Yakshi's human presence on a



Timur Distributes Gifts from His Grandson, the Prince of Multan From the *Zafarnama* (“Book of Victories”), 1598–1600. Sravana (Indian, active ca. 1560–1600). Opaque watercolor, ink, and gold on paper; 14.7 x 9.8 cm (image). Gift of Dr. Norman Zaworski 2012.301

Buddhist monument would have signaled to visitors that the Buddha was revered even by the Yakshis. Potential converts to Buddhism would have recognized the exceptional form of a Yakshi and understood that the Buddha to whom she brings garlands for worship must be even greater and worthier of worship than she.

The folio above is from an illustrated manuscript of the *Zafarnama*, or “Book of Victories,” written in Persian by Sharaf al-Din Ali Yazdi in 1425. It relates the history of the reign of Timur—known as Tamerlane in medieval European sources—who ruled much of the Near East and Central Asia from 1370 to 1405. Timur's descendant, Akbar, the third Mughal emperor of India (r. 1556–1605), commissioned this copy of the text toward the end of his rule, when his interests turned away from adventure stories to Mughal dynastic histories.

In this painting Timur and his entourage have camped 40 miles outside the city of Multan, in present-day Pakistan, where his grandson, Prince Pir Muhammad, ruled the region. The prince orchestrated a feast in his grandfather's honor and presented him with costly gifts, which Timur, in turn, distributed among his followers in a gesture of power and magnanimity. The text lists the valuable items, which included textiles, vessels of gold and silver, and Arabian horses in such quantities that Timur's secretaries were “busy for two days registering all those goods.”

Remarkably, the artist's name has been written at the bottom of this page: *amale srun*, or “made by Sravana.” This is significant for a number of reasons. The earliest painting ascribed to this artist dates to about 1560 and is on the recto of folio 67 in the *Tutinama* of the Cleveland Museum of Art, which was also commissioned by Emperor Akbar. Until now, the only other known painting by Sravana was made around 1580, leading scholars to conclude that he was no longer active after that time, except as a colorist. This painting, never published before, was painted entirely by him in the late 1590s, showing that he achieved master status and was active for about 40 years in the imperial atelier. Thanks to this recent acquisition, Cleveland now houses the earliest and latest known paintings by this imperial court artist—a rare circumstance in the field of Indian painting.



Peter Beard and Friends, East Hampton, August 1976 1976. Larry Fink (American, b. 1941). Gelatin silver print; 24.4 x 25 cm. Gift of Mark Schwartz and Bettina Katz in honor of Barbara Tannenbaum



Pat Sabatine's Eighth Birthday Party, April 1977 1977. Larry Fink (American, b. 1941). Gelatin silver print; 24.6 x 25 cm. Gift of Mark Schwartz and Bettina Katz in honor of Barbara Tannenbaum

Larry Fink's "Social Graces" series addresses the power of the image—not just the photographic representation but also the self that we project, or try to assume, in social situations. The series juxtaposes two social settings: New York City high society events and the familial celebrations held by the artist's working-class neighbors in rural Pennsylvania. Mark Schwartz and Bettina Katz generously donated a complete set of the 92 photographs in the artist's expanded 2001 version of "Social Graces."

Photographing the New York events, Fink writes, was a process "fueled by curiosity and my rage against the privileged class—its abuses . . . and unfulfilled lives" that made him aware "of the camera's prying aggression." He is equally probing, but more sympathetic, in his documentation of his neighbors' birthday and graduation parties. As unflattering as both sets of portraits can be, they nonetheless resonate with empathy for the human failings that too often surface on such occasions and replace our desired image with a truer reflection of self.

In 1989 Sheng Qi participated in the famous Tiananmen Square protests in Beijing, but fled when the tanks approached. Finding himself unable to make art in the repressive atmosphere that ensued, Sheng decided to go into exile. Before leaving, he cut off the little finger of his left hand and buried it in a flower pot. The politically based but highly personal performance signified that while his body might be in Europe, his soul was still deeply rooted in China.

After ten years of self-imposed exile, Sheng returned to China and began photographing his mutilated hand cupping personal, political, and historical images. The "Hand" series, which reflects Sheng's deep physical pain and emotional agony, has become an icon of the late-twentieth-century Chinese Diaspora. This is one of 16 photo-based pieces by four Chinese artist-photographers to enter the collection in 2012. The works of Liu Zheng, Chen Ziagang, Zhang Huan, and Sheng Qi present a diversity of approaches characteristic of contemporary Chinese photography.

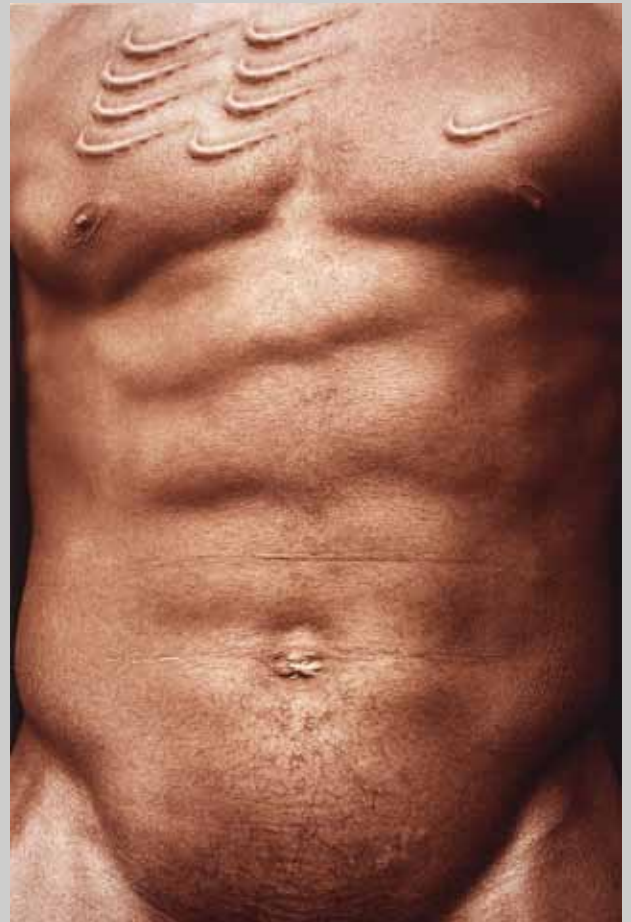


My Left Hand (with Young Mao) 2004. Sheng Qi (Chinese, b. 1965). Chromogenic print; 99.1 x 68.6 cm. Purchase from the J. H. Wade Fund 2012.102

Scarred Chest is part of the "Branded" series, in which Hank Willis Thomas added logos or subverted brand information in images borrowed from advertisements. This provocative 37-year-old artist uses photography, video, and installation to explore how history and culture are framed, who does the framing, and how it influences our society.

The truncated view and lean musculature of the larger-than-life African American athlete in *Scarred Chest* evokes classical Greek sculptures of athletes and heroes. Thomas's athlete has been repeatedly "branded" with the Nike swoosh, suggesting that while today's professional athletes are heroicized, their bodies are traded as commodities in a manner that recalls the African American slave trade. Is the swoosh a burn scar or a tribal scarification, a mark of possession or a sign of pride and belonging?

Scarred Chest is one of five photographs and a video by Thomas acquired by the museum in 2012. All will be on view in an exhibition of his work at the museum and the Transformer Station during the fall and winter of 2013–14.



Scarred Chest 2004. Hank Willis Thomas (American, b. 1976). Digital chromogenic print; 152.4 x 101.6 cm. Purchase from the J. H. Wade Fund 2012.59



Last Days of Village Wen

(details from beginning, middle, and end), 2011. Ji Yun-fei (Chinese, b. 1963). Handscroll, ink and color on paper; 34 x 1,400 cm. The Severance and Greta Millikin Purchase Fund 2012.99. Complete scroll on pages 10–11.

Last Days of Village Wen evokes the human experience of migration. In a 14-meter-long handscroll, the contemporary artist Ji Yun-fei skillfully adopts the traditional Chinese painting format and uses fictional images and words for storytelling. The scroll is among his finest and most spectacular work.

The painting begins with a quiet village reminiscent of a place of retreat in classical Chinese painting. In a seemingly timeless natural environment, villagers pack their belongings in preparation of a move. Away from their lands, they struggle to eke out a meager existence. Those who sell scraps on the streets are driven away by city officials; others appear as skeletons threatened by demonic figures, monstrous beasts, and gigantic bugs. All are swept along in a vortex of wind, drifting in an environment lacking gravity or orientation. Following the painting is the artist's colophon, which tells the story in his own words.

Ji's painting is lyrical, metaphorical, and powerful, combining history, fantasy, and the grotesque to connect with reality. The story is based on China's South-North Water

Transfer Project, a controversial undertaking that calls for water diversion from the Yangtze River in the south to drier regions in the north. It has caused undesirable problems, including environmental degradation and human migration. "We risk losing ourselves even more, metaphysically, as we become more and more disconnected with nature and memory," Ji says, alluding to the human cost of rapid development. The artist creates a narrative inspired by China's rich cultural tradition, drawing from memories of folktales and ghost stories. His imagery, both fanciful and realistic, provides metaphors for reflection on human conditions.

Here the Chinese handscroll serves to carry multiple messages that relate to contemporary experiences and welcome open interpretations. To Ji, the theme of migration is relevant to many who leave home on sojourns to different places. "I feel this is the contemporary story—we all move around so much, we uproot ourselves and go elsewhere," he says. "It is a story that is repeated again and again."

Vessel with Battle

Scene about AD 600–900. Mesoamerica, Maya, Late Classic Period. Ceramic and slip; H. 16.9 cm, Diam. 15.1 cm. John L. Severance Fund 2012.32



The Maya created one of Mesoamerica's most famous art styles, celebrated for its refined realism and the hieroglyphic writing lavished on artworks of many kinds. Maya art is above all a courtly art that, in both its imagery and hieroglyphic writing, chronicles and glorifies the lives of the royalty who governed independent city-states scattered across Guatemala's rainforests and the Yucatán Peninsula. These polities were not unified politically but shared characteristics of culture. Together their fortunes rose and fell, blossoming into an extraordinary period of expansion and artistic achievement during the Late Classic Period (AD 600–900). During this time, the Maya lived in a crowded political landscape torn by rivalries in which elites scrambled to gain advantage—including tribute—through alliances and war.

The museum's recently acquired *Vessel with Battle Scene* commemorates the importance of such power struggles. Likely used in a gift exchange that helped to cement an important political relationship, the vessel depicts the aftermath of a battle: the presentation of prisoners. A frontally posed lord turns to review a register of ten elegantly drawn warriors, some humiliated and stripped of battle regalia and others dressed in elaborate headgear and garments that, in three cases, are made of a jaguar's pelt. The shirts may be padded with cotton to blunt the thrusts of long spears, a basic Maya weapon that three of the warriors brandish. The hieroglyphs encircling the rim form a standard dedicatory statement that appears on many Maya vessels. The glyph for cacao (chocolate) in the inscription indicates that the vessel was used to drink an elite beverage made of cacao beans. The vessel belongs to a group of several similar vases painted by the same master artist in the Nebaj region of Guatemala. The vessels, known as the Fenton Group, portray a related series of events that involved Kan Xib Ahaw (Lord Kan Xib), the frontal figure on the museum's vessel.

The museum also acquired another Maya object last year: *Figurine with Removable Headdress*, which represents a male, perhaps a warrior, who wears a spectacular headdress in the shape of a zoomorphic head with gaping mouth. A skeletal face, its jaw articulated, descends from the headdress to fit as a mask over the lord's face. The figurine comes from the vicinity of Jaina Island near the western coast of the Yucatán peninsula, where thousands of Maya figurines have been recovered from tombs.



Figurine with Removable Headdress about AD 600–900. Mesoamerica, Maya, Late Classic Period. Ceramic and slip; H. 21 cm. John L. Severance Fund 2012.33a–c



Waterfall between Chiavenna and Mount Splügen 1784. Francis Towne (British, 1739–1816). Inscribed, lower left in pen and brown ink: *Francis Towne / dell. 1784*. Watercolor with graphite, point of brush, and selective glazing on blued white antique laid paper; 47.3 x 56.8 cm. Purchase from the J. H. Wade Fund 2012.35



Apollo with Erato and Cupid 1595. Johann Kellerthaler (German, 1560/62–1611). Inscribed lower left in brown ink: *Johan Kellerdaler aurifaber 1595*; lower right in brown ink: *Zu Breslave*. Pen and black ink and brown wash heightened with white gouache on laid paper; 19.1 x 15 cm. Purchase from the J. H. Wade Fund 2012.98



Over the past few years the museum has assessed its collection of British drawings, identifying underappreciated masterworks and embarking on a campaign of strategic acquisitions. This monumental Swiss landscape by Francis Towne brings to the collection a highly finished example of the artist's distinctive style, characterized by elegant simplicity. Towne made only one trip to the Continent and spent a year painting the architectural wonders of Rome and its beguiling environs. On the journey back to England, he traveled over the Alps, visited the Italian Lakes, and crossed over the Splügen Pass into Switzerland, recording the journey in sketchbooks. Towne's alpine views have been described as "unquestionably among the greatest by any 18th-century artist of mountain scenery." In this watercolor based on sketches made en plein air, he confronted the monumental forms of the cliffs, choosing neither to subdue them into the picturesque nor to etherealize them. Rather, he rendered the great masses of rock, ice, and snow in stylized shapes, irresistibly appealing to a 21st-century sensibility. Against the earth tones of the brooding cliffs, the crash of the waterfall is like a white explosion, arching diagonally across the composition.

Johann Kellerthaler worked as a draftsman, sculptor, and engraver, but was most active as a goldsmith known for his silver reliefs made for the Saxon court of his native Dresden. Kellerthaler's drawings are very rare. Fewer than 20 are known today, each one a finished work of art, clearly signed and sometimes annotated with an indication of place and date. The inscription *aurifaber* (goldsmith) identifies Kellerthaler's profession; the annotation *Zu Breslave* indicates that the work was made in Breslau, probably as part of a craftsman's journey.

The drawing's subject is classical, depicting Apollo—the god of music, poetry, and prophecy—with his attribute, the lyre. He is accompanied by one of the nine muses, Erato, the muse of lyric poetry. Because of her association with love poetry, Erato frequently was depicted, as she is here, with the youngest of the gods, Cupid, the mischievous god of love.

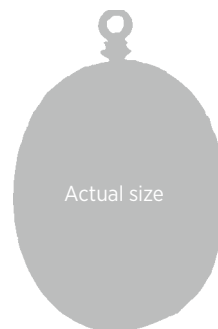
Kellerthaler's style combined the refined grace of international Mannerism with the bold angularity more typical of German draftsmanship—expressed in this drawing by the elegant figures' elongated limbs framed against bold cross-hatching. The juxtaposition of smooth, gleaming nude bodies with a densely ornamented background echoes Kellerthaler's experience as a goldsmith. The acquisition of this rare sheet brings a quintessential example of Mannerist draftsmanship to the collection. In terms of rarity, beauty, and condition, *Apollo with Erato and Cupid* exemplifies "Cleveland quality."

In December, one of the most extraordinary acquisitions of the past year debuted in the newly installed Renaissance galleries, anchoring the section devoted to portraiture. Though often overlooked today, carved gems stood among the most important and characteristic art forms of the Renaissance, perceived then, as now, as connecting directly with the ancient Roman art of gem carving. Our work would have been prized in the context of a learned, courtly culture, tied to a Renaissance art of conversation, where both ancient and modern gems were hotly pursued by princely and papal collectors such as the Medici and the Gonzaga. While at times worn as jewelry, these objects were more often contemplated and discussed among like-minded collectors and scholars. They are thus archetypal High Renaissance objects.

Our cameo is one of only three known works signed by Alessandro Cesati, one of the most significant practitioners of gem carving. Philip II, king of Spain, appears in profile, clad in armor, with the Order of the Golden Fleece around his neck. Cesati's remarkably precise and varied cutting describes the texture of cloth, metal, skin, and hair with astonishing precision, presenting the king's physiognomy with striking naturalism—complete with receding hairline and prominent chin—as well as conveying his strong character. Signed on the shoulder drape with the Greek letters ·Α·Ε·, an abbreviation for ΑΛΕΞΑΝΔΡΟΣ ΕΠΟΙΕΙ (Alexander made this), this work also retains what is likely its original enameled setting, an uncommon survival.

Cameo carving, in which the subject emerges in relief from the surface, is unforgiving, especially in a transparent stone where the cuts are essentially uncorrectable. Citrine, a yellow quartz, is common today, owing to vast South American sources, but rarely seen in the early modern period, and—significantly—was never used in antiquity. This atypical citrine has no inclusions; it is perfectly clear and evenly colored. Citrine historically came from the Horn of Africa. However, new mines had just been opened in Uruguay during the 1550s, and this rock may have come from that New World source, a brand-new marvel of natural history linked to the discovery and exploitation of South American resources central to Philip II's reign.

Alessandro Cesati came from Cyprus—hence the Greek signature—but moved to Italy, becoming one of the most significant Renaissance medalists and gem carvers. The biographer Giorgio Vasari described Cesati's gems such that “nothing better could be imagined” and recorded Michelangelo's acclaim for one of Cesati's papal medals as the summit of the medallic arts. Beyond their role as critical elements in Renaissance humanist culture, carved gems were luxury arts of the highest order. They served as diplomatic gifts and played a prominent role at the Spanish court, where numerous portraits show the royal family holding cameos of Philip II. The provenance is also illustrious, in both of the most important post-Renaissance gem collections: the 2nd Earl of Arundel in the 17th century and the 3rd Duke of Marlborough in the 18th.



Portrait of Philip II, King of Spain mid-1550s. Alessandro Cesati (Cypriot, active Italy, before 1538–after 1564). Citrine, mounted in a gold and enamel pendant; cameo 3.2 x 2.5 cm; pendant 4.3 x 2.8 cm. By exchange: Bequests of Mrs. Severance A. Millikin and John L. Severance; Dudley P. Allen Fund; Gift of Carrie Moss Halle in memory of Salmon Portland Halle; Gift of S. Livingstone Mather, Constance Mather Bishop, Philip R. Mather, Katherine Hoyt Cross, and Katherine Mather McLean in accordance with the wishes of Samuel Mather; Gift of Mr. and Mrs. Severance A. Millikin; and the Elisabeth Severance Prentiss Collection; and Sundry Purchase Fund 2012.53

This sculpture belongs to a group commonly known to art history as *Sedes Sapientiae* (the Throne of Wisdom). The subject embodies a complex and core Christian doctrine of the Virgin's role in the Incarnation and ultimately in the redemption of humankind. Mary sits frontally and hieratically on a throne, her gaze toward the beholder. Just as she is seated on a throne, she in turn becomes the throne to the Christ Child, thus symbolizing her role in giving birth not only to the human Jesus, but also to the divine Christ. The Incarnation gave Mary a unique role as principal mediator between heaven and earth, and between God and humankind. As a result, her image proliferated, especially after the 12th century, a period of surging interest in Mary's life and increased devotions to her person and images.

Sculptures of the Throne of Wisdom were once abundant across Europe during the 12th and 13th centuries, especially in France. Representations in wood generally have not survived well; some 170 have been documented. However, this newly discovered sculpture belongs to a much smaller and elite group produced in the Auvergne region of central France during the second half of the 12th century. These "Auvergne" *Sedes Sapientiae*, estimated to number only about 25 or 30, are characterized by softer sculptural qualities and linear, calligraphic draperies which form beautiful swirls and contours. This sculpture, though lacking its throne and lower extremities, presents a powerful and beautiful example of these Auvergne Virgins in Majesty. All surviving sculptures are smaller than life-size. The small wooden Auvergne *sedes* figures were intentionally mobile, and evidence suggests that they were frequently carried within churches and through town streets on Marian feast days. Their removable heads allowed "dressing" them in costumes for such processions. The sculpture's upper portions have survived especially well. With its visual integrity intact, it provides an important addition to the museum's small collection of Romanesque wood sculpture.

Pair of Wheel-lock Petronel Pistols

about 1630. Georg Kurland (Silesian, Teschen, active 1595–1632). Steel with gilding, walnut inlaid with ivory, bone, and mother-of-pearl; L. 70.5 cm. Dudley P. Allen Fund 2012.97.1–2



Virgin and Child in Majesty (*Sedes Sapientiae*) about 1150–1200. France, Auvergne. Wood (walnut) with polychromy; 40 x 22 x 24 cm. Severance and Greta Millikin Purchase Fund 2012.52

These guns form a matched pair of wheel-lock pistols conforming to the type known as "petronel," a long pistol usually made with a wheel-lock ignition. Despite its length, the petronel was fired at the wrist like a pistol or held against the chest, and not at the shoulder like a rifle. Pistols of the period customarily were made in pairs, often along with primer and powder flasks to form a garniture. The wheel-lock ignition mechanism required a key to wind or "span" a spring, which in turn released a rapidly rotating serrated wheel. This ignited the main charge by striking against a piece of iron pyrite to create a shower of sparks. The invention of the wheel-lock made possible small arms that could be fired with one hand. Applied initially to firearms used on horseback for cavalry or for the hunt, such pistols normally were carried in tubular holsters on the sides of the saddle.

These elaborate petronel guns are true decorative arts objects, their walnut stocks inlaid with mother-of-pearl and stag horn in a theme of stags, lions, dogs, and scrolling plant vines. The butt cap on both guns includes the initials of the gunmaker, Georg Kurland, recorded as working in Teschen from 1595 to 1632 and supplying guns to the Saxon court. Gilding, chiseling, and engraved decoration embellish the octagonal barrels. Luxury firearms as a rule were intended as sporting weapons for hunting or target practice. As these examples demonstrate, finely crafted guns became true works of art utilizing the skills of gunsmiths, woodcarvers, chisellers, goldsmiths, inlayers, engravers, and other specialized craftsmen.

Wheel-lock pistols were made in military and civilian variants, the military versions generally less elaborate. Such guns also attracted the interest of rich noblemen as emblems of rank, and sporting guns soon became luxury objects for their enjoyment. Gunmakers lavished all forms of embellishment on these firearms: chiseling, engraving, and gilding of the metal parts, as well as the use of rare woods like ebony for the stock, enlivened with inlays of horn, bone, and ivory. The highly elaborate decoration of these guns indicates they were made for an unidentified aristocratic client. They provide the museum's Armor Court with superb examples of the gunmaker's craft from the early 17th century.



TOP

His Lantern 2006.
Afruz Amighi (Iranian, b. 1974). Shadow installation; woven polyethylene (Pe-Cap). 254 x 177.8 cm. The Severance and Greta Millikin Purchase Fund 2012.15.a

Untitled Noren Partition (23)
2009. Rowland Ricketts (American, b. 1971). Indigo dyed antique mosquito netting, paste resist; 190.5 x 190.5 cm. Gift of the Textile Art Alliance 2012.50

opened in December 2012, the new gallery of Islamic art offers the opportunity to display works of art by contemporary artists inspired by Islamic traditions, thereby providing a bridge between historic Islamic art and the contemporary Islamic world. The Iranian-born Afruz Amighi created *His Lantern*, a stunning shadow work, in 2006 with a pattern influenced by Iranian prayer rugs. On a large white sheet of woven polyethylene, she meticulously hand-cut the design with a heated knife that seared the edges. Light projected on the suspended work casts a magnified shadow on the wall 17 inches away. In the process, light and shadow are reversed as the cut-out voided areas in the fabric are transformed into the illuminated pattern on the wall. Both the concept and the effect are magical.

His Lantern, the first in a series of shadow pieces, uses the format of a prayer rug within a large niche, representing a prayer niche or *mihrab* in a mosque, enlivened with a foliate pattern. A prominent crystal chandelier replaces a mosque lamp with flames rising up to form the name of Allah, stylized into the shape of a tulip. Miniature skeleton keys hang from the chandelier, representing the martyrs of the Iran-Iraq war. Amighi's work generally incorporates small coded religious and political symbols in geometric and foliate designs adapted from Islamic art which she invites viewers to investigate.

Born in Iran, Amighi was raised in New York City. She graduated from Barnard College and then went on to receive an MFA from New York University in 2007. In 2009, Amighi won the inaugural Jameel Prize awarded by the Victoria & Albert Museum, London.

Rowland Ricketts combines natural materials with traditional techniques to create stunning works of contemporary art in fiber. He created *Untitled Noren Partition (23)* with five hand-woven antique mosquito-netting panels that are stitched across the top to form the beautiful partition. Each length is resist-dyed with indigo to create meticulously controlled large undyed circles that appear to float mysteriously on gradated shades of light to deep blue.

In Ricketts's words, "I see my *noren* occupying a space of transition. Designed as partitions, they are also screens that capture and filter a space's shifting light and air, bringing life and movement to the indigo and the cloth." It was selected

for the Textile Department's collection from the juried contemporary fiber art exhibition *Focus: Fiber 2011-12*, organized by the Textile Art Alliance, an affiliate group of the Cleveland Museum of Art.

Ricketts has been working with indigo, the natural dye plant for the color blue, for 16 years, having trained in indigo farming and dyeing in Japan. After receiving his MFA from the Cranbrook Academy of Art in 2005, Ricketts now farms and dyes in Bloomington, Indiana, where he is an assistant professor of textiles at Indiana University and runs the IndiGrowing Blue project. He greatly enjoys facilitating the indigo processes, which nature nourishes from seeds and leaves to indigo dye. In his words,

"Through simple forms and a straightforward presentation I strive to present the viewer with a color so rich that they see beyond the dyed material to examine all that lies within a color's substance."





Set in an austere yellow interior, Jared French's *Evasion* is a precisely rendered yet highly enigmatic tableau featuring several figures whose physical similarities suggest they represent the same man. This protagonist appears twice in the composition's left foreground: in one instance, he confronts his naked body in a mirror while shielding his eyes in shame; in the other, he bows his head and covers his genitals in self-reprimand. In the right foreground, wearing a blue union suit, he kneels in prayer below a blank sheet of paper tacked to a wall. Down a dark and claustrophobic hallway in the center of the composition, his variously naked and clothed body ducks furtively through doorways in an implied infinite progression.

Although presently not a household name—a situation attributable in part to prevailing critical preferences for abstract painting in postwar American art history—Jared French was well regarded during the 1940s and '50s as one of the most technically accomplished and iconographically compelling magic realist painters. A still understudied coterie of artists, the magic realists revived exacting Old Master techniques in order to make convincing their improbable, sometimes dreamlike images that address a wide range of personal and social concerns. Because of French's preference for egg-yolk tempera, an extremely painstaking medium, his output was relatively small; indeed, during his mature career, he completed only one or two paintings annually.

Symbolizing an individual's attempt to deny the physical self, *Evasion* is both an intensely personal and publicly resonant endeavor. It belongs to a series of works, titled "Aspects of Man," in which the artist chronicled various biological and cultural phenomena typifying human existence. Yet despite its universal and timeless character, *Evasion* also reflects specific tensions regarding sexual mores in mid-century America. While it is reductive to attribute French's iconographic interest here solely to his bisexuality, the fact remains that he ranks among the first American artists whose same-sex desires were recognized and acknowledged by contemporaries who viewed his work. In light of this, paintings such as *Evasion* carry additional import in the history of American art.

Evasion 1947. Jared French (American, 1905–1988). Tempera on canvas mounted to panel; 54.5 x 29.2 cm. John L. Severance Fund 2012.31



In one of the most significant single gifts of a work of art to the museum in years, Harvey Buchanan, a retired art history professor from Case Western Reserve University, donated the magnificent 18th-century Newport desk and bookcase that had descended in the family of his late wife, Penelope (Penny) Draper Buchanan. Great case pieces of American colonial furniture are rare specimens of the cabinetmaker's art. Examples from Newport, such as this one, are even more highly prized for their innovative construction and distinctive design. Only one other desk with similarly shaped panels on the upper doors is known to exist and helps attribute this work to the Townsend family of cabinetmakers working in Newport at the end of the 18th century.

The desk sings an even more lively tune with its illustrious provenance, having been commissioned by a signer of the Declaration of Independence, Oliver Wolcott Sr., who later went on to serve as governor of Connecticut. It then directly descended through the family to the well-known 20th-century interior designer Dorothy Draper, and finally to Penny, her daughter, who was a legendary educator at the museum for many years.

Penny and Harvey Buchanan lovingly cared for the desk in their Gates Mills home for nearly 50 years, considering over time its ultimate resting place to be the museum's galleries where they both spent many hours teaching art to young people. After Penny's death, Harvey decided to donate several works to the museum, including an important neo-classical French clock, currently on view, and several pieces of jewelry that were sold to begin an endowed fund in education in Penny's memory. With these gifts, the museum has benefited immensely from the generosity and devotion of two of its most beloved community members.

Desk and Bookcase about 1780-95. Attributed to John Townsend (American, active Newport, Rhode Island, 1732-1809). Mahogany, red cedar, chestnut, white pine, brass; 240 x 108 x 64.8 cm. Gift of Harvey Buchanan in memory of Penelope Draper Buchanan and Dorothy Tuckerman Draper 2012.43



Jim Hodges The museum has commissioned a monumental outdoor sculpture by the artist. These images are from an earlier work in the same series (*Untitled*, 2011; granite, stainless steel, and lacquer; 190.5 x 629.9 x 764.5 cm installed). Installation view: Gladstone Gallery, New York © Jim Hodges. Courtesy Gladstone Gallery, New York and Brussels



One major acquisition approved last year will be installed this coming summer and fall on the grounds to the north of the east wing. Last summer Jim Hodges (American, b. 1957) selected three boulders in the Cape Cod region of Massachusetts. They will make an impressive outdoor sculpture, newly commissioned by the Cleveland Museum of Art, adding to the surroundings of the museum and its neighbors and providing a place to rest and to wonder. But until the three huge stones, each weighing 3 to 15 tons, are finally part of the Kohl Sculpture Garden, they still have a long way to go. In a fine art foundry in Rock Tavern, New York, parts of the boulders' surfaces are being chipped away to accept thin stainless steel veneers. Layer by layer these steel sheets, painted with a clear-coat mixed with a dye typically used on motorcycles, will be added until they produce a perfect fit between skin and stone. In the flawless contiguity of the shiny metal and rough stone one can find the richness and metaphorical depth typical of Hodges's oeuvre, along with his continual interest in the varied relationship between beauty and transience.

Installed in a triangular setting with the modified sides facing inward, the rocky trio will create a vibrating space of colors and reflections. Like Isamu Noguchi, whose sculpture *Rock Carvings: Passage of the Seasons* sits right in front of the museum's main entrance, Hodges is interested in art's ability to activate and transform the spaces it inhabits. The new work will not only enter a meaningful dialogue with Noguchi's famous stones, it will also speak to other works inside the museum, as it is deeply influenced by the artist's recent trip to India and his experiences there: a "layering,

layering, layering of material, to the point where what's being covered, its identity, seemed to start being erased by the accumulation of color," as he puts it. His sculpture for the museum promises a multifaceted, thoughtful work of art that is not afraid of embracing beauty as an integral part of life.

Inside the bank of windows facing north between the Viñoly east wing and Marcel Breuer's education building is another major contemporary acquisition. Joining the monochromatic pencil wall drawing by Sol LeWitt already in the museum collection (*Wall Drawing #4: A square divided horizontally and vertically into four equal parts, each with lines in different directions*), the colorful *Wall Drawing 590A* (1989) is very different in its visual effect and medium. The two works dramatically represent the difference between LeWitt's wall drawings and wall paintings.

Installed on the wall outside of the contemporary galleries and fully visible from outside the building, the large-scale wall painting measures roughly 18 by 40 feet. *Wall Drawing 590A* connects in an interesting way with other collections of the museum, due in part to its Italian art historical roots. In producing the piece, LeWitt was influenced by Trecento and Quattrocento frescoes such as those of the Arena Chapel in Padua.

This gift from the LeWitt family in honor of museum trustee Agnes Gund marks a major and welcome addition to the contemporary collection, and significantly enhances the museum's holdings of works by a major figure in contemporary American art.



LeWitt in Process
The wall drawing during installation

Pipe Bowl possibly 1800s. Southern Nguni, South Africa. Green stone (nephrite), metal; H. 5.5 cm. Purchase from the J. H. Wade Fund 2012.42



Carved from a deep green, translucent stone with a highly polished surface, this exquisite example of an extremely rare type of pipe bowl originates from the Eastern Cape Province in South Africa. Like the few other known examples, the Cleveland pipe bowl would have been complemented by a stem, now lost, made from wood or reed or another less durable material. It is believed that such nephrite pipe bowls were copied from stone examples introduced by 17th-century Dutch settlers in the Cape region.

In southern Africa smoking tobacco and taking snuff were and still are enjoyed as activities that establish or

solidify harmonious social relationships. Because of its capacity to heighten awareness and increase sexual arousal, tobacco also was associated with procreation, fertility, and access to the ancestors. Pipes often were given as wedding presents or as gifts to maintain peaceful family or kinship ties, then passed down as heirlooms from one generation to the next and, over time, used only on special occasions.

In addition to their practical function as smoking devices, pipes of unusual and therefore costly materials and in fancy and refined shapes and forms, like this example, served as markers of rank and status and indicated prestige and socioeconomic prominence. Indeed, the Cleveland bowl's aesthetic excellence, expressed in its design as much as in its craftsmanship, reinforces the belief that tobacco products were associated with generous and powerful humans and ancestral spirits alike.



THE CMA FILM SERIES TWELVE

New and old films from around the world. Each program \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher.

The House I Live In Sunday, March 3, 1:30. Directed by Eugene Jarecki. This detailed dissection of America's drug policy and its human rights abuses was one of the 15 documentary features short-listed for this year's Academy Award. "A shattering case against the War on Drugs" –Roger Ebert. Cleveland theatrical premiere. (Netherlands/USA, 2012, 108 min.)

Photographic Memory Wednesday, March 6, 7:00. Directed by Ross McElwee. The latest autobiographical work from the director of *Sherman's March* finds the now middle-aged filmmaker trying to understand his young adult son, who lives largely in the virtual world online. "Genuinely moving" –NPR. Cleveland theatrical premiere. (USA/France, 2011, 87 min.)

Beware of Mr. Baker Friday, March 8, 7:00. Directed by Jay Bulger. This raw, profanity-laced documentary profiles



Beware of Mr. Baker Scare drum

self-destructive Cream/Blind Faith drummer Ginger Baker. "Five stars [highest rating] . . . Rudely funny." –*Time Out New York*. Cleveland theatrical premiere. (USA, 2012, 92 min.)

The Rabbi's Cat Sunday, March 10, 1:30. Directed by Antoine Delesvaux and Joann Sfar. A kindly rabbi debates philosophy and religion with his acerbic talking cat in this colorful, whimsical animated feature set in 1920s Algeria. Not appropriate for young children. "Endearingly loopy" –*NY Times*. Cleveland premiere. (France, 2011, subtitles, 100 min.)



The Waiting Room Director in person plus a panel discussion

FILMMAKER IN PERSON ON 3/13!

The Waiting Room Wednesday, March 13, 6:30. Friday, March 15, 7:00. Directed by Peter Nicks. Short-listed for this year's Oscar for Best Documentary Feature, this highly acclaimed new movie captures one day in the emergency room of an urban public hospital catering largely to the uninsured. "The rare film that can change the way you think and see the world" –*San Francisco Chronicle*. Wednesday's show, which is in Gartner Auditorium and co-sponsored by MetroHealth, will be followed by a panel discussion with the filmmaker and other prominent guests. Cleveland premiere. Wednesday tickets \$10 and \$8; no passes or vouchers. (USA, 2012, 81 min.)

Hitler's Children Sunday, March 17, 1:30. Wednesday, March 20, 7:00. Directed by Chanoch Ze'evi. This provocative documentary explores how descendants of some of Nazi Germany's most notorious figures (Goering, Himmler, et al.) live with the guilt and shame that comes with their surnames. "Few will be unmoved" –*Hollywood Reporter*. Cleveland theatrical premiere. (USA/Germany/Israel, 2011, subtitles, 80 min.)

Starlet Friday, March 22, 7:00. Directed by Sean Baker. With Dree Hemingway. In this acclaimed indie, an aspiring 21-year-old actress befriends a prickly elderly widow she meets at a yard sale. "A thrillingly, unexpectedly good American movie about love and a moral awakening" –*NY Times*. Cleveland premiere. (USA, 2012, 103 min.)

The Central Park Five Sunday, March 24, 1:30. Directed by Ken and Sarah Burns and David McMahon. Ken Burns's acclaimed new documentary looks at recent history: the inflammatory 1989 case of five black and Hispanic NYC teens who were wrongly convicted of raping a white female jogger. "Emotionally stirring" –*NY Times*. Cleveland premiere. (USA, 2012, 119 min.)

Middle of Nowhere Friday, March 29, 7:00. Saturday, March 30, 1:30. Directed by Ava DuVernay. Ava DuVernay's acclaimed second feature made her the first African American woman to win the Best Director prize at Sundance. *Middle of Nowhere* tells of a woman who puts her medical school plans on hold in order to attend to her newly incarcerated husband, sentenced to prison for eight years. "Old-school, character-driven narrative at its most quietly effective" –*LA Times*. Cleveland premiere. (USA, 2012, 97 min.)

A Man Vanishes Wednesday, April 17, 6:30. Directed by Shohei Imamura. The most acclaimed rediscovery of 2012! This Japanese documentary about the mysterious disappearance of a salesman turns meta when the missing man's fiancée falls in love with one of the filmmakers. A series of startling revelations casts further doubt on the veracity of vérité. "Five stars [highest rating] . . . A primo example that cinema actually traffics in truthiness 24 frames per second" –*Time Out New York*. Cleveland revival premiere. (Japan, 1967, subtitles, 130 min.)



Bestiaire A beauty

Tchoupitoulas Friday, April 19, 5:30 and 7:15. Directed by Bill and Turner Ross. The new film from the Ohio-born brothers who made *45365* follows three other brothers, all Louisiana adolescents, as they ferry across the Mississippi for their first taste of forbidden fruit. The siblings spend a night wandering wide-eyed through exotic, nocturnal New Orleans—a wonderland of strange characters and sensuous pleasures. “Critic’s Pick . . . Explore[s] the border between innocence and experience . . . Alive with the risk and curiosity of youth” —*NY Times*. Cleveland premiere. (USA, 2012, 80 min.)

Bestiaire (Bestiary) Sunday, April 21, 1:30. Directed by Denis Côté. People watch animals and vice versa in this beautiful, wordless, meditative documentary shot at a Quebec wild animal park. “Essential viewing” —*NY Times*. Cleveland premiere. (Canada/France, 2012, 72 min.)

THE CMA AT THE FILM FEST!

The Painting Directed by Jean-François Laguionie. The museum partners on one of the acclaimed new foreign-language films at this year’s Cleveland International Film Festival, April 3–14 at Tower City Cinemas downtown. *The Painting* is an animated fable in which characters on a canvas come to life and eventually drop into the Painter’s studio. “A color riot suitable for all ages” —*Variety*. Cleveland premiere. (France/Belgium, 2011, subtitles, 78 min.) \$14; CIFF members and (on day of show) students & seniors \$12. Mention the code “CMA” and save \$2 off ticket price to this and any CIFF screening. Tickets not available at CMA Ticket Center; no Film Series vouchers accepted. For dates, times, and tickets, visit www.clevelandfilm.org.

CALIFORNIA MUSIC MASTERS ON FILM

Three films spotlighting two of the West Coast composers featured in the Cleveland Orchestra’s “California Masterworks” concerts on May 1 and 3 at CMA. Tom Welsh, the museum’s director of City Stages, introduces discusses all three films. Regular film admission prices apply.

Crossroads and Music with Balls Friday, April 26, 7:00. Two short films feature music by Terry Riley. First is a 1976 experimental film by Bruce Conner that looks closely at the 1945 atomic bomb explosion on Bikini Atoll. The second, made in 1969 for San Francisco television, features music wedded to abstract visuals. Special thanks to the Pacific Film Archive, Berkeley. (USA, 1969/1976, total 59 min.)

Lou Harrison: A World of Music Sunday, April 28, 1:30. Directed by Eva Soltes. This new documentary is an intimate portrait of a free-thinking musician whose groundbreaking compositions spanned decades. Cleveland premiere. (USA, 2012, 90 min.)

POMPEII-RELATED FILMS

Right: **Decasia** (March 27)

Below: **The Last Days of Pompeii** (1926 version with live piano accompaniment)

Three programs relating to our current exhibition *The Last Days of Pompeii*. Regular film admission prices apply, but no passes or vouchers.

LIVE PIANO ACCOMPANIMENT!

The Last Days of Pompeii Friday, March 1, 7:00. Directed by Carmine Gallone and Amleto Palermi. The British Film Institute has preserved this long, lavish, and racy silent version of Edward Bulwer-Lytton’s love and lava story, restoring the film’s female nudity and original color tinting. Sebastian Birch, composer and assistant professor of music at Kent State, provides live piano accompaniment. Cleveland revival premiere. (Italy, 1926, English intertitles, approx. 150 min.)

FILMMAKER IN PERSON!

Apocalypse Not Wednesday, March 27, 6:45. Various directors. For some artists cataclysmic events signify a starting point and not an end (well seen in the Pompeii exhibition). This program consists of four American experimental works in which death has been given new life. Included: Bill Morrison’s *Decasia* (2002), a collage of beautifully decaying silent film footage set to a Michael Gordon score; Stan Brakhage’s *In Consideration of Pompeii* (1995); Kevin Jerome Everson’s *From Pompeii to Xenia* (2003); and Ivan Galietti’s *Pompeii New York, Part 1: Pier Caresses* (1985). Galietti answers audience questions after the screening. Adults only! (USA, 1985–2003, total 92 min.)



The Last Days of Pompeii Wednesday, April 24, 7:00. Directed by Ernest B. Schoedsack and Merian C. Cooper. With Basil Rathbone. The team behind *King Kong* (including special effects wiz Willis O’Brien) reunited two years later for this lavish historical drama that borrowed the name of the Bulwer-Lytton novel but told a different story: that of a blacksmith turned gladiator whose life intersects with that of Christ. 35mm print preserved by the Library of Congress. (USA, 1935, 96 min.)



VIVA! & GALA PERFORMANCES

Pick up a season brochure for full details or visit us online to hear music samples, watch video, and read more at ClevelandArt.org/Performance.

The Art of Naqqali: Master Storytellers of Iran Wednesday and Friday, March 6 and 8, 7:30; Saturday and Sunday, March 9 and 10, 2:30. In this commissioned performance in celebration of the reopening of the museum's Islamic galleries, two of Iran's foremost storytellers perform epic stories from the *Shahnameh*, or *Book of Kings*, to the accompaniment of Persian traditional chant and percussion music. *Shahnameh* stories are the subjects for many of the brilliantly painted Persian miniature paintings in the museum's collection, a selection of which are now on view in the CMA galleries. See page 6 for an article about naqqali by Massoud Saidpour. U.S. debut. In Farsi with English subtitles. \$45.

Lectures: Art of Storytelling in Iran Two free lectures complement the performances.

Friday, March 8, 6:00. Ethnomusicologist and Iranian music specialist Stephen Blum talks about the ancient art form of naqqali, or storytelling.

Saturday, March 9, 1:00. Davood Fathali Beygy—Iranian scholar, film actor, and performer—talks about the ancient art form of naqqali.

Naseer Shamma & Ensemble Friday, March 15, 7:30. "No other musician playing in Cairo has ever had such a power over such a large audience" —*Al-Ahram* (Cairo). Iraqi musical master and oud (lute) virtuoso Naseer Shamma performs Arab music from its golden era with his ensemble Oyoum from Cairo. Presented in conjunction with the opening of the Islamic galleries. \$34–\$54.

Ana Moura: Fado of Portugal Friday, March 22, 7:30. "Superb young fadista" —*Billboard*. Fado ("fate") arose out of Lisbon cafes to become the most prized music of Portugal. Ana Moura, a leading exponent of the genre, interweaves glimmers of hope, hints of sensuality, passages of melancholy, and glints of determination into a magical musical elixir. \$34–\$54.



Ana Moura Fabulous Fadista



ATRIUM DANCE PARTY

Oliver Mtukudzi Friday, April 5, 9:00. "A gorgeous night of polyrhythmic grooves" —*New York Times*. The Afropop superstar from Zimbabwe mixes in his music hypnotic guitar loops, percussive beats, and the African thumb piano with his soulfully husky voice and vocal harmonies to superb effect. His live performances pack houses in prestigious venues around the world, from the Barbican in London to Millennium Park in Chicago. \$43.

Oliver Mtukudzi Prix Fixe Dinner 7:00 seating. Menu includes peanut butter stew with organic chicken, free-range antelope with sweet potato purée, cornmeal cake with toasted sour cream, and other items inspired by the eclectic Zimbabwean culture. \$75 (excludes gratuity).



Naseer Shamma Oud master

Oliver Mtukudzi Polyrhythmic grooves

Paris Combo Friday, April 19, 7:30. "Seduces you with its one-of-a-kind point of view" —*Jazziz*. This fascinating quintet from Paris brings back a cabaret-style sound reminiscent of the Paris of the late 1930s. The young, vibrant combo plot an innovative course of new and original music that, like its predecessor, is unabashedly playful and sensuous, bubbling with subtlety and intelligence. \$34–\$54.



Paris Combo Cabaret reimaged

FREE CONCERTS

Chamber Music in the Galleries

Wednesdays, March 6 and April 3, 6:00. From string quartets to keyboardists to delightfully unexpected small ensembles, young artists from the Cleveland Institute of Music and the Case Western Reserve University early music program offer a wide range of repertoire. Programs announced the week of performance. Check the museum's Facebook page, Twitter, and web site for details.

COMING IN MAY

The Cleveland Orchestra continues its collaboration with the museum in *California Masterworks*—two programs (May 1 and 3 at 7:30) featuring the music of California composers Lou Harrison, Terry Riley, John Adams, Henry Cowell, and others. Films spotlighting Riley and Harrison screen Friday, April 26 and Sunday, April 28. Tom Welsh, the museum's director of City Stages, introduces and discusses the films. See page 27 for details.

MIX FIRST FRIDAYS

Art, music, cocktails. Something different every month.

Join us on the first Friday evening of each month for an ever-changing mix of art, music, and mingling. Sip a cocktail, check out the galleries with friends, take part in a collaborative art project, and enjoy the view.

Visit ClevelandArt.org/MIX for further details, or simply show up and enjoy. Advance tickets strongly recommended.

MIX UP: Apocalypse Friday, March 1, 5:00–11:00. \$14 (\$16 the day of event), CMA members \$7.

MIX: Afrobeat Friday, April 5, 5:00–9:00. Oliver Mtukudzi pre-party! Free.



SECOND SUNDAYS

Bring your family on the second Sunday of every month from 11:00 to 4:00 for a variety of family-friendly activities including art-making, storytelling, scavenger hunts, and movement-based gallery talks—no two Sundays are the same! Second Sundays features a unique theme each month in conjunction with the museum's collection, exhibitions, and events.

Travel through Time to Pompeii

Sunday, March 10, 11:00–4:00. Explore *The Last Days of Pompeii* with hands-on art activities, Art Stories for preschoolers and their families, the *Pompeii* Art Cart, and much more!

Come Play at the CMA: Museum Ambassadors Community Day Sunday, April 14, 11:00–4:00. Join us as the Museum Ambassadors from Bedford, CASTLE, Cleveland School of the Arts, John Hay, Lincoln-West, Shaker, Shaw, and Westlake High Schools present an afternoon of free studio activities, games, and tours of their own creation. And don't forget to head to the *American Vesuvius* exhibition at 2:00 for a special talk by geophysicist Dr. Donald Palmer and curator Barbara Tannenbaum about Mount St. Helens, volcanoes, and aerial photography.

Medieval Menagerie Sunday, May 12, 11:00–4:00. It's a zoo in here! Explore animals in the museum's collection and in the *Caporali Missal* special exhibition through hands-on art activities and other family-friendly fun!

Summer Sojourns Sunday, June 9, 11:00–4:00. On the day after Parade the Circle, kick back and relax at this low-key family day. Go on a scavenger hunt at your own pace, experience an Art Cart, and celebrate summer together!

PARADE THE CIRCLE

Celebrate the 24th annual Parade the Circle on June 8, 11:00–4:00, parade at noon. The museum produces Parade the Circle; University Circle Inc. produces Circle Village with hands-on activities presented by Circle institutions, entertainment, and food. March in the parade for \$6/person. More info at ClevelandArt.org/parade.

Leadership Workshops Free training workshops in parade skills for leaders of school or community groups preparing parade entries help you plan your parade ensemble. Workshops begin March 5 at the parade studio and continue into April. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or commartsinfo@clevelandart.org.

Basic Parade Workshops Create your parade entry. Workshops at the museum begin May 3 and are Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. A workshop pass (individuals \$50; families \$150 up to 4 people, \$25 each additional person) entitles you to attend all workshops; fee includes parade registration. Children under 15 must register and attend with someone older. Group rates available. Drop-in registration for all workshops or the parade. Watch for full listings and special workshops in the May/June magazine.

Volunteers More than 100 are needed in advance and on parade day. Assist at workshop sessions, help with production work for major ensembles, distribute posters and flyers, or fill one of dozens of parade day jobs. Contact Liz Pim in the volunteer office at 216-707-2593 or volunteer@clevelandart.org for more information.



CIRCLE NEIGHBORS

Building the Circle 2035: Height, Density & Social Equity Wednesday, April 10, 6:00. Gartner Auditorium. Moderator: Steven Litt, art and architecture critic, *The Plain Dealer*. Panel: Chris Ronayne, president, UCI Inc; Ari Maron, partner, MRN Ltd.; and India Pierce Lee, program director for Neighborhoods, Housing, and Community, Cleveland Foundation (as of print date).

Join us as we look a couple of decades ahead at the future of Cleveland's premier medical, educational, and cultural district. University Circle already offers national examples of how anchor institutions, developers, foundations, and local government can collaborate to nurture growth. What's coming next?

For reservations: 216-707-2527 or visit WCCMA.net and click the RSVP button.

Circle Neighbors is a free lecture series sponsored by the Womens Council of the Cleveland Museum of Art in collaboration with the Cleveland Botanical Garden, Cleveland Museum of Natural History, Women's Committee of the Cleveland Orchestra, and Western Reserve Historical Society.

LECTURES

Select lectures are ticketed. Register online or by calling the ticket center at 216-421-7350.

The Caporali Missal: A Masterpiece of Renaissance Illumination Sunday, March 3, 2:00. Stephen Fliegel, curator of medieval art, examines a manuscript missal, subject of a current exhibition, produced for the Franciscan community of Montone in Italy's Umbria region in 1469. He discusses its impressive decoration by the Caporali brothers and its use as the service book for the priest at the altar. Presented in partnership with Cleveland State University. Free.

Luxury, Commerce, and Death in the Villas Buried by Vesuvius at Oplontis Wednesday, March 6, 5:30. John R. Clarke, director of the Oplontis Project, reviews excavations of two enormous Roman villas at Torre Annunziata, three miles north of Pompeii. Presented by Case Western Reserve University. Free.

"Poetry of the Earth": The Golden Age of British Watercolors Wednesday, March 13, 7:00. Watercolor has always been particularly British. The availability and portability of com-

Perpetual Disaster: "Pompeii! The Ancient City Is Destroyed Again Tonight!" Sunday, March 17, 2:00.

Jon Seydl, curator of *The Last Days of Pompeii*, takes on the three big ideas at the heart of this exhibition: decadence, apocalypse, and resurrection, discussing how these three themes illuminate the ways artists have dealt with the legacy of Pompeii. The lecture also addresses how the exhibition came to fruition, moving from early concept to international loan show here in Cleveland. \$8, CMA members \$5.

The Book Arts in World Religions Wednesday, March 20, 5:30, Cleveland State University Student Center Ballroom. This panel discussion places the Caporali Missal in a global context by examining the book arts in a variety of religious traditions including Christianity, Judaism, Islam, and the religions of India. Participants include CSU faculty members Sucharita Adluri, Samantha Baskind, and Marian Bleeke, and the Rev. David Novak of Ss. Robert and William Parish, Euclid. Free; reception follows.

Allan McCollum: Life and Work Saturday, March 23, 2:00. Journey through 40 years of practice with artist Allan McCollum, known for his works in series addressing notions of originality and the ideological implications of mass production. McCollum discusses selections from his career, including *The Dog from Pompei*, currently on view in the exhibition *The Last Days of Pompeii*. *The Dog* marks a divergence from his earlier works as a copy made from an object created not by human or mechanical means but by nature. \$15, CMA members \$10.

Stolen from Death: 150 Years of the Pompeian Casts, or the Casts as Works of Art Saturday, April 6, 2:00. Dr. Eugene Dwyer, professor of art history at Kenyon College, discusses the creation of the first plaster body casts at Pompeii and considers how they were seen by contemporaries: as tragic victim, as objects of scientific study, as the ultimate works of sculpture. As *The Last Days of Pompeii* now demonstrates, the perception of the casts as works of art or material for art has continued to this day. \$8, CMA members \$5. Book signing follows.

Praying Mantises in Gray Vesture: The Followers of St. Francis between Ideal and Praxis in Late Medieval Italy Wednesday, April 17, 5:30, Cleveland State University Student Center Ballroom. The Caporali Missal is a liturgical book commissioned in 1469 and used for the celebration of Mass. As a book facilitating prayer, it tells us about the piety of the Franciscan friars who used it, the patronage that made it possible, and the wider struggles for authentic vocational identity within the Order during the late 15th century. Father Michael Cusato, one of the leading historians of Franciscan history working in the United States today, places this precious book in its wider religious and historical context in the Late Middle Ages. Free; reception follows.

Music for the Mass of St. Francis in the Caporali Missal: A Lecture and Performance Sunday, April 21, 2:00. Dr. David Rothenberg of Case Western Reserve University discusses the liturgical and musical contents of the Caporali Missal, illustrated with performances of musical excerpts from the Mass for the feast day of St. Francis of Assisi by a chamber choir. Presented in partnership with Cleveland State University. Free; meet in the exhibition gallery.

"The Fated Hand": Time and Transformation in the Work of Edward Burne-Jones Friday, April 26, 7:00. British artist Edward Burne-Jones labored for over 20 years on his vast painting cycle, *The Legend of the Briar Rose* (1870–92), transforming the traditional tale of Sleeping Beauty into a modern parable of artistic, social, and political reawakening envisioned on an epic scale. Focusing on the Cleveland Museum of Art's evocative watercolor study for the third canvas, *The Garden Court* (1870–75, 1994.197), Dr. Andrea Rager of Case Western Reserve University explores Burne-Jones's quest to revive beauty amidst the ravages of the industrial age. Free.



The Golden Hour 1865. Samuel Palmer (British, 1805–1881). Watercolor and gouache with graphite and scraping; 25.6 x 35.4 cm. The Severance and Greta Millikin Purchase Fund 2009.3

mercial "paint-cakes" made it ideal for landscape painting, and artists in Britain exploited watercolor's potential for translucence and brilliance to capture the fleeting effects of light and atmosphere as had never been done in oil on canvas. Heather Lemonedes, curator of the exhibition *British Drawings from the Cleveland Museum of Art*, explores this great tradition. Free.



Untitled (Seagram Mural Sketch)

1958. Mark Rothko (American, b. Russia, 1903–1970). Oil on canvas; 266.1 x 252.4 cm. National Gallery of Art, Washington. Gift of the Mark Rothko Foundation, Inc. 1986.43.170. © 1988 Kate Rothko Prizel & Christopher Rothko / Artist Rights Society (ARS), NY

IN THE GALLERIES

Pompeii Tours Tuesdays, Wednesdays, Thursdays, and Saturdays at 2:30 beginning Tuesday, March 5. Museum-trained docents lead interactive tours through the special exhibition. Exhibition ticket required. Meet in the atrium. Subject to availability.

Highlights Tours 1:30 daily. These overviews of the museum collection may stop in the smaller rotating special exhibitions. Led by museum-trained docents, the tours depart from the atrium.

Art in the Afternoon Second Tuesday each month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but pre-registration required; call 216-231-1482.

Abstract Expressionism and Pompeii Wednesday, March 6, 7:00. After visiting Pompeii in the 1950s, Mark Rothko drew on the frescoes to help conceptualize a major painting commission, decoration of the Four Seasons restaurant in New York's famous Seagram Building. Dr. Ellen Landau, Case Western Reserve University, explores Rothko's imaginative restatement of Pompeian color and organization. Meet in the exhibition (ticket required).

Inside American Vesuvius Sunday, April 14, 2:00. Join geophysicist Donald Palmer and CMA photography curator Barbara Tannenbaum for a lively conversation about Mount St. Helens, volcanoes, and aerial photography. Meet in the photo galleries.

JOIN IN

Theater Ninjas Theater Ninjas present the latest version of their original performance *The Excavation*, a theatrical celebration of the life, death, and rebirth of Pompeii in popular culture, in conjunction with the exhibition *The Last Days of Pompeii: Decadence, Apocalypse, Resurrection*. Using the Ames Family Atrium as a staging ground for this sprawling choose-your-own-adventure-style performance, the Ninjas explore the comic and tragic legacy of this famous city through a blend of site-specific performance and interactive storytelling. During special Ninja Days in March, April, and May, members of the troupe are integrated into the exhibition itself, for special scenes, interactive experiences, and more. This exciting collaboration between the museum and the Cleveland-based Theater Ninjas brings together performance and the visual arts in a one-of-a-kind experience filled with humor, pathos, and catastrophic volcanic eruptions.

The Excavation Performance

Schedule Friday, March 1, 7:00 (all free except the opening performance during MIX: Apocalypse, for which a ticket is required); Wednesday, March 20, 7:00; Friday, April 12, 7:00; Sunday, April 28, 2:00; and Wednesday, June 12, 7:00.

Ninja Days Visit *The Last Days of Pompeii* on Fridays and Sundays for a unique experience featuring characters from *The Excavation* in the exhibition itself. No two Ninja Days will be alike—come often! Experience Ninja Days Friday, March 8 through Sunday, May 19 (no Ninja Days March 29 & 31 and April 12 & 28). No regular exhibition tours on Ninja Days. Fridays 3:00–7:00, Sundays 12:00–4:00. Exhibition ticket required.

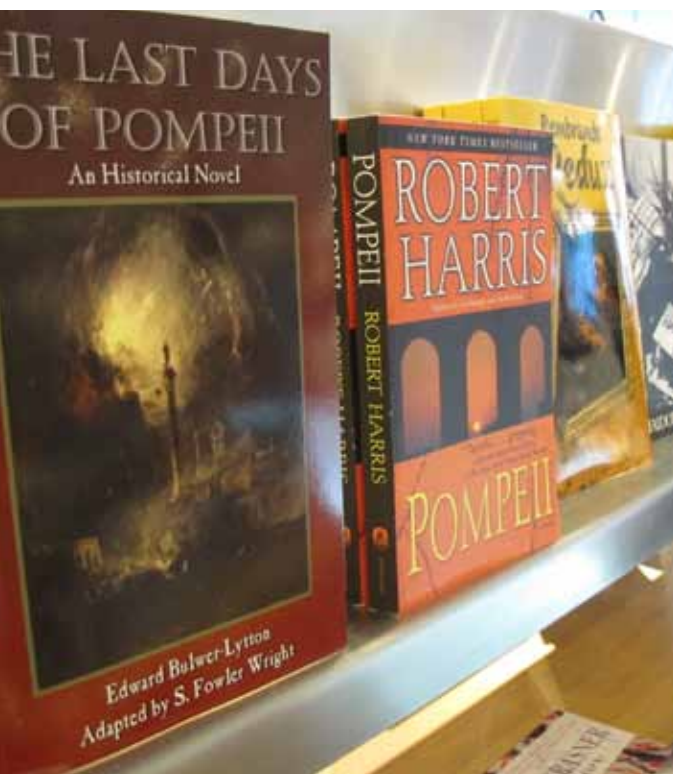
Art Cart On select afternoons the museum offers a hands-on experience in the galleries. Guided by the Art to Go team, patrons may handle genuine works of art in an informal, intergenerational, and self-directed format. Art Cart experiences can be organized for groups, for a fee. Contact Karen Levinsky at 216-707-2467.

Pompeii Sunday, March 10 and Sunday, April 14, 1:00–3:00. Examine unique bronze replicas of excavated

ancient household artifacts for a hands-on experience that connects to objects and themes in the exhibition.

Teen CO-OP Calling all teens! The museum is now accepting applications for its groundbreaking new program, Teen CO-OP at the CMA, for rising 9th through 11th graders. Participating teens will complete a two-week training session from June 17–28. Don't miss this opportunity to learn about a variety of museum departments and work on programming for Gallery One, our new interactive gallery. For more information and application instructions, contact Patty Edmonson at pedmonson@clevelandart.org.

Community Photo Project In conjunction with *Carrie Mae Weems: Three Decades of Photography and Video* (on view June 30–September 29), the museum invites you to participate in a community photo project that will become a living display at the museum. Take a photograph that you feel completes this sentence: "My community is . . ." Submit your photo, your completed sentence ("My community is . . ."), first and last name, age, and medium (cell phone camera, Instagram, digital camera, etc.) via e-mail to mycommunityis@clevelandart.org. Museum staff will select a small group of submissions to be printed and displayed at the museum; deadline for printed display consideration is Friday, May 31. Rolling submissions for electronic display will be accepted through Sunday, September 29. All photographs must be submitted electronically. No nudity, profanity, offensive or insulting material, watermarks, or photos created for solicitation purposes will be accepted.



TAA EVENTS

Lecture: People and Portraits

Wednesday, April 17, 1:30, lecture hall. Marie Elkins, textile artist from Dayton, discusses quilt artists who use people or portraiture as their subjects and various techniques. \$5 at the door, TAA members and full-time students free.

Workshop: Fused Appliqué Portraits

Thursday, April 18, 2013, 10:00–4:00. The fused appliqué technique is suitable for everyone, including non-quilters. Marie Elkins digitally manipulates a photograph that you provide to create your custom fused appliqué pattern, demonstrating a step-by-step process. Written instructions also provided. A \$15 materials fee covers the cost of preparing photos in advance, photocopies, and appropriate fusible webbing and batting. Supply list on sign-up. \$100, TAA members \$75. Reservations: Mary Ann Tipple 440-327-8087, e-mail: tip060@windstream.net.

INGALLS LIBRARY

Art & Fiction Book Club: *Pompeii: A Novel* by Robert Harris. 3 Wednesdays, March 6–20, 1:30–2:45. British author Robert Harris has crafted a beautifully researched historical novel peopled with well-developed characters in which a Roman engineer scurries to repair an aqueduct in the shadow of Mount Vesuvius and sees that an eruption is imminent. \$50, CMA members \$40.

Upcoming Art & Fiction Book Club Titles

May Clara and Mr. Tiffany by Susan Vreeland

July Stealing the Mystic Lamb by Noah Charney

The museum store stocks each Art & Fiction Book Club title. CMA members receive a 15% discount on all purchases.

The Art Study Group The collaboration that began with the Cleveland Heights–University Heights Public Library now includes the Chagrin Falls and Gates Mills Branches of the Cuyahoga County Public Library, the Lorain Public Library's North Ridgeville Branch, and the Rocky River Public Library. Call your local public library to register. Free, preregistration required.

Part I *Setting the Stage—The Last Days of Pompeii: Decadence, Apocalypse, Resurrection*. Sunday, March 3, 2:00–3:00 at the Rocky River Public Library; Sunday, March 10, 3:00–4:00 at the Lorain Public Library's North Ridgeville Branch (call 440-327-8326 to register); Sunday, March 17, 2:30–3:30 and Tuesday, March 19, 10:30–11:30 at the Cleveland Heights–University Heights Public Library (limit 20, call 216-932-3600 or visit www.HeightsLibrary.org to register after March 3); Thursday, March 21, 7:00–8:00 at the Chagrin Falls Branch, Cuyahoga County Public Library (call 440-247-3556 to register).

Part II *Ingalls Library visit and tour of the Pompeii exhibition*. Wednesday, March 27, 6:30–7:30. Visit the Ingalls Library to view materials related to the exhibition, followed by a guided tour (meet in the library). Please call your local public library to register. Limit 75.

Part III Book Discussion: *Pompeii: A Novel* by Robert Harris. Wednesday, April 10, 7:00 at the Cleveland Heights–University Heights Public Library. Call 216-932-3600 or visit www.HeightsLibrary.org to register. *Capturing the Era* at the Rocky River Public Library on Sunday, April 14 at 2:00. See two short films relating to Pompeii: first, the BBC docudrama *Pompeii: The Last Day*; second, at 3:00, *Herculaneum Uncovered*, from the PBS series *Secrets of the Dead*. Stay for either or both movies!

Collection in Focus: From Blake to Beardsley: British Book Illustration in the Ingalls Library

Wednesday, April 17, 1:30–3:00 in the Art Viewing Room (meet at the Information Desk). From the Romanticism of the early 19th century to the Aestheticism that heralded the coming of the 20th century, this program features four of the most significant illustrators of the period: William Blake, George Cruikshank, Arthur Rackham, and Aubrey Beardsley. On display are some of their most famous works that can be found in the Ingalls Library collection, including Blake's illustrations for *The Complaint, and the Consolation* or, *Night Thoughts* and Beardsley's most famous and controversial *Yellow Book: An Illustrated Quarterly*. Registration required; limit 25. Call 216-707-2530 to register.

Ongoing Book Sale Every month a new selection of books is located on the shelves opposite the recent acquisition area. Books are changed at the beginning of each month, with deeper discounts each week.

Library Program Tickets Call 1-888-CMA-0033 or visit ClevelandArt.org/ tickets for tickets to programs. For specific questions regarding library programs, please call the reference desk at 216-707-2530.

Art to Go See and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education collection. Hands-on interactive presentations encourage observation, creative thinking, decision making, problem solving, and teamwork. Presentations are 40–60 minutes long and scheduled Monday through Thursday, 9:30–2:30. Evening presentations are available on Wednesdays. Preschool presentations are available on Fridays. New reduced fees; Art to Go is now more affordable than ever! Topics, fees, and information are at ClevelandArt.org. Contact Karen Levinsky for more information at 216-707-2467.

Early Childhood Educator Workshop: Science and Art Saturday, March 9, 10:00–1:00. Science can be found everywhere in art—from light and shadow to artists’ depictions of weather and seasons to the way that colors mix together on an artist’s canvas. Learn how to use resources in the CMA’s Teacher Resource Center and works in the CMA collection to introduce your early learners to a variety of science concepts. Workshop content is most appropriate for educators of pre-K to 1st grade students, but teachers of other age levels are welcome.

Register by March 2. \$25, TRC Advantage members \$20; includes parking. For more information, contact Liz Wilcox-Clay at lcay@clevelandart.org or 216-707-2181.

Recording Disaster: Cartooning Workshop 2 Saturdays, March 16 and 23, 10:00–1:00. Inspired by works of art from the exhibition *The Last Days of Pompeii*, this TRC offering explores personal responses to transformative events through the medium of cartooning. In this two-session workshop, participants tour the exhibition and learn the basics of using a graphic narrative with the end goal of creating a class comic book anthology. These activities can be replicated at school for a variety of ages.

Register by March 9. Limit 20. \$60, TRC Advantage members \$55; includes supplies and parking. For additional information contact Dale Hilton at 216-707-2491 or dhilton@clevelandart.org.

Science of Manuscripts Workshop (in partnership with the Cleveland Museum of Natural History) Saturday, April 13, 10:00–1:00. While today most books are machine-made, 15th-century texts such as the Caporali Missal were made by hand. These service books and other manuscripts were lavishly decorated with colors that maintain their ability to dazzle. From the natural pigments used to create the paint to the application of gold and silver leaf, explore the geology behind these artworks. Practice using natural pigments to create paint and your own works of art.

Register by April 6. \$40, TRC Advantage and CMNH Science Resource Center members \$35; includes supplies and parking. For additional information contact Dale Hilton at 216-707-2491 or dhilton@clevelandart.org.

Early Childhood Educator Workshop: Storytelling and Art Saturday, May 4, 10:00–1:00. Artists convey moments in time, feelings, ideas, and stories through their artworks. In this workshop, we’ll explore techniques for using works in the CMA collection to spark your students’ creativity and to explore the elements of language arts. Workshop content is most appropriate for educators of pre-K to 1st grade students, but teachers of other age levels are welcome.

\$25, TRC Advantage members \$20; includes supplies and parking. For more information, contact Liz Wilcox-Clay at lcay@clevelandart.org or 216-707-2181.

Teacher Resource Center Visit the TRC to access lesson plans, books, and other resources to support your curriculum. Thematic teaching kits are also available for TRC Advantage members to check out. Make an appointment by contacting Dale Hilton at dhilton@clevelandart.org or 216-707-2491.

Teacher Resource Center Advantage Join TRC Advantage to check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available. For more information, contact Dale Hilton at dhilton@clevelandart.org or 216-707-2491.



ART CLASSES FOR PRESCHOOLERS

My Very First Art Class

March Session: 4 Fridays, March 1–22, 10:00–10:45 (ages 1½–2½); 4 Fridays, March 1–22, 11:15–12:00 (ages 2½–4½)

April Session: 4 Fridays, April 12–May 3, 10:00–10:45 (ages 1½–2½); 4 Fridays, April 12–May 3, 11:15–12:00 (ages 2½–4½)

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. March topics: *Sculpture, Pattern, 123, Hats*. April topics: *Spring, ABC, Families, Water*. One adult/child pair \$65, CMA family members \$55. Limit 9 adult/child pairs.

SAVE THE DATES!

My Very First Art Class takes a break while we prepare for Parade the Circle; but we'll be back July 5–26!



ART CLASSES FOR CHILDREN AND TEENS

6 Saturdays, March 16–April 27 (no class March 30), mornings 10:00–11:30 or afternoons 1:00–2:30. Your child can discover the wonders of the CMA collection and uncover his or her creativity in the process. Every class visits our galleries each week and then experiments with different art techniques.

Art for Parent and Child (age 3)

Mornings ONLY. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Pattern (ages 4–5)

Almost every gallery is overflowing with examples of patterns. We'll look for patterns in paintings, ceramics, textiles, and maybe even a mummy case. Children practice making patterns to hang up, wear, and play with.

Line Around (ages 5–6) Young artists search for lines in our galleries and then experiment, producing their own using paintbrushes, pastel chalks, and even sticks.

Colorific (ages 6–8) The focus is on color! What's your favorite color? Children mix colors in paint to create landscapes, portraits, and other images. They also experiment with transparent, translucent, and opaque papers to make colorful collages.

Vivid Visions (ages 8–10) Inspired by art in our galleries, students create colorful prints, collages, 3-D constructions, and paintings in a variety of media.

Start with the Basics #2 (ages 10–12)

In our fall session we began to learn the basic fundamentals of art. In this class we perfect our skills, practicing shading, drawing, color mixing, and using darks and lights as well as pattern in compositions. All levels welcome!

Teen Drawing Workshop (ages 13–17)

Afternoons ONLY. Teens use perspective, contour, and shading to create expressive drawings and linear designs. Students learn from observation in our galleries as well as exercises in the classroom.

Claymation: Bring Art to Life! (ages 11 and up) Mornings ONLY. Create characters from armatures and polymer clay to populate and bring CMA images to life. Write your own story with these images as a stage and utilize still cameras with our editing equipment to produce stop-motion animation shorts. Limit 10. Special price: \$150, CMA Family members \$125.

FEES AND REGISTRATION

Most classes \$72, CMA family members \$60. Art for Parent and Child \$85/\$72. Claymation \$150/\$125. My Very First Art class \$65/\$55. Register in person or call the ticket center at 216-421-7350. Registration is on a first-come, first-served basis. Museum members have priority registration from February 1–15. General registration opens on February 16.

SAVE THE DATES FOR SUMMER FUN!

Summer Sessions 4 Saturdays, July 6–27, morning or afternoon; 8 weekdays, Tuesdays and Thursdays, July 2–30, morning or afternoon.

Kids Registration
216-421-7350 or
in person. More
information:
familyyouthinfo@
clevelandart.org or
216-707-2182.

Adult Registration
216-421-7350 or
in person. More
information:
adultstudios@
clevelandart.org
or 216-707-2487.
Supply lists avail-
able at the ticket
center.

Cancellation
Policy Classes
with insufficient
registration will
be combined or
canceled three
days before class
begins, with en-
rollees notified
and fully refunded.
Refunds are issued
anytime before the
beginning of the
session. After the
first class, con-
sideration will be
given to refunds
on an individual
basis.

STROLLER TOURS

Babies welcome! In fact, you need a baby in tow if you want to join this group. Join us the first and third Wednesday of each month for a casual and lively discussion led by a museum educator in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry.

Register through the ticket center, 216-421-7350. Each adult/infant pair \$7, CMA members \$5. Please meet us in the Ames Family Atrium at the information desk.

Good Guys versus Bad Guys
Wednesday, March 6, 10:30–11:30

Fred Wilson Wednesday, March 20,
10:30–11:30

How'd They Make That? Wednesday,
April 3, 10:30–11:30

Fashion and Art Wednesday, April 17,
10:30–11:30

ART TOGETHER

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Each workshop is a unique hands-on experience that links art-making to one of our special exhibitions. Visits to special exhibitions inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make Art Together. Each adult/child pair \$36, CMA members \$30; each additional person \$5.

Plaster and Paper Castings Inspired by Pompeii Sunday, April 21, 1:00–3:30. Like the artists in the special exhibition *The Last Days of Pompeii*, we'll be inspired by ancient cultures and their discovery. Using casting techniques just like archaeologists, we'll preserve our artistic creations in plaster and paper. Members registration begins March 1, nonmembers March 15.

COMMUNITY ARTS

Art Crew A troupe of characters based on objects in the museum's permanent collection gives the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact 216-707-2483 or commartsinfo@clevelandart.org.

HOMESCHOOL STUDIOS

On the third Thursday of each month, special studio classes are offered for homeschool families and organizations from 10:30–12:00. Programs include gallery visits and hands-on studio classes. Students grouped by age according to enrollment. \$6 per student with one accompanying adult free; \$6 for each additional adult. This program is intended for children over age 5.

Form and Mythical Monsters
Thursday, March 21, 10:30–12:00

Line and Portraiture Thursday, April
18, 10:30–12:00



Learn from artists in informal studios with individual attention.

Traditional Portrait Painting in Oil 8

Sundays, March 10–May 5, 1:00–3:30.

Discover the joy of portrait painting in oil in the tradition passed down from the masters. Students follow a step-by-step process and learn about their materials, blocking in, color mixing, and brushwork. Students copy from a painting of their choice for four weeks and work from a model for the last sessions. Classes begin with a demonstration, then students receive individual instruction as they work. Beginners to advanced. Instructor: Jeremy Tugeau. \$200, CMA members \$164 (price includes model fee).

Painting for Beginners, Oil and Acrylic 8

Tuesdays, March 12–April 30,

10:00–12:30. Balance and contrast color, tonal relationships, pattern, texture,

and form while building confidence

with brushwork. Beginners learn use

of warm and cool colors, wet-into-wet

blending, glazing, color-mixing, and

palette organization. Instructor: Susan

Gray Bé. \$180, CMA members \$144.

Bring your own supplies or buy for

\$80.

Drawing in the Galleries 8

Wednesdays, March 13–May 1, 10:00–12:30

or 6:00–8:30. Sculpture and paintings

throughout the museum inspire

drawing in charcoal and pencils, including

colored conté pencil. All skill

levels welcome. High school students

needing observation work for college

admission are always welcome.

Instructor: Susan Gray Bé. \$190, CMA

members \$154. All supplies provided.

Printmaking 8

Wednesdays, March 13–May 1, 12:30–3:00.

This hands-on class for beginning and

intermediate students explores masterful

craft techniques with a classic printing

press. Students explore the museum

as inspiration for linoleum, dry-point,

monoprints, and silkscreen techniques.

Instructor: Cliff Novak. \$180, CMA

members \$144.



Composition in Oil 8

Fridays, March 15–May 10, 10:00–12:30 or 6:00–8:30.

Refine compositions with contrasting

color, pattern, texture, tone, and

line. Charcoal drawing on the first day

leads to underpainting, wet-into-wet

blending, and glazing. Geared to all

levels. Beginners and high school

students needing observation work

are always welcome. Instructor: Susan

Gray Bé. \$200, CMA members \$164

(price includes model fee). Bring your

own supplies or buy for \$80.

Introduction to Drawing 8

Fridays, March 15–May 10, 6:00–8:30.

Here's a great place to start while building

your confidence. Beginners learn simple

yet effective drawing techniques using

basic graphite and conté crayon on

paper. Instructor: Darius Steward.

\$190, CMA members \$154. Basic sup-

plies provided.

Chinese Painting 8

Tuesdays, March 19–May 7, 1:00–3:30.

Experienced students continue

explorations in Chinese master

techniques. Instructor: Mitzi

Lai. \$180, CMA members \$144.

Wednesday Morning Watercolor 8

Wednesdays, March 27–May 15, 9:30–

12:00, CAS.* All levels welcome. Paper

provided. Materials list discussed at

first class for new students. Instructor:

Jesse Rhinehart. \$190, CMA members

\$154.

Watercolor in the Evening 8

Wednesdays, March 27–May 15, 6:00–8:30,

CAS.* All levels welcome. Paper pro-

vided. Materials list discussed at first

class for new students. Instructor:

Jesse Rhinehart. \$190, CMA members

\$154.

Beginning Watercolor 8

Thursdays, March 28–May 16, 9:30–12:00,

CAS.* Geared to the beginner, but all

levels welcome. Learn color mixing,

paint application, and subject matter

selection. Paper provided. Complete

materials list given at first session.

Instructor: Jesse Rhinehart. \$190,

CMA members \$154.

Gestural Drawing in the Atrium and

Galleries 4

Sundays, April 7–28, 12:30–

3:00. Experience the brilliant light of

the NEW atrium while drawing a live

model! Other afternoons spent in the

galleries. Practice, expression, and

technique equally encouraged. Quick

poses in charcoal and conté followed

by longer drawings in various dry

media: charcoal, graphite pencil, and

colored conté pencils. Instructor:

Susan Gray Bé. \$95, CMA members

\$85. Includes model fee for one ses-

sion. All supplies provided.

**CAS: All watercolor classes are held at the Community Arts Studio (CAS) at 1843 Columbus Road, Cleveland.*

TRANSFORMATION

HERE NOW AND COMING SOON

The New Store, Café, and Atrium Are Open The Provenance restaurant and café and the new museum store opened in the new west wing in the fall.

Open Now: Ancient Art, African Art, Medieval European Art, European and American Art from 1600 to about 1900 The main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, medieval European, Renaissance, and Islamic art.

Coming Up The next new spaces to open are the rooms housing art of the Americas in the eastern half of the new north galleries, coming up in June.



Holiday Fun Wilson Clark Thors, age 9, strikes a pose in the Armor Court.

TEDxCLE

We're excited to announce that on Thursday, March 21, the museum will host the fourth annual TEDxCLE in Gartner Auditorium. TED (Technology, Entertainment, Design) gathers the world's leading thinkers and doers to share their passions. TEDxCLE is the Cleveland chapter of the organization. For details visit TEDxCLE.com.

ESTABLISHING A LEGACY

Read It Online!

Cleveland Art is available online at www.ClevelandArt.org/MembersOnly. Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail membership@clevelandart.org. Please recycle your printed magazine if you don't keep it forever.

What if you could give a meaningful gift to the Cleveland Museum of Art with funds that you didn't need during your lifetime, and what if that initial gift could continue to provide support for the museum *forever*? Wouldn't that be a wonderful way to ensure that your museum could remain free for generations and sustain its level of world-class excellence?

Here's how to establish a legacy that keeps on giving: name the museum as a beneficiary in your will or trust, specifying that the funds should be used to establish an endowment in your name. A bequest of \$25,000 or more will establish a named endowment for general operating support. For a gift of \$100,000 or more, you can establish an endowment in your name for a specific purpose, such as art purchase, conservation, the library, education, or musical arts. Funds for the creation of an endowment are invested. The principal of the endowment is not spent; only income and market appreciation from the fund are used.

Endowments are crucial to maintaining the strength of the museum.

Endowments established by the Cleveland Museum of Art's founding fathers—Huntington, Hurlbut, Kelley, and Wade—continue to support the museum to this very day. Please consider continuing this tradition by creating your own endowment. Establishing your own legacy may be easier than you think.

For suggested bequest language, or to discuss setting up an endowment during your lifetime, contact Marjorie Williams, senior director of endowment development, at 216-707-2481 or mwilliams@clevelandart.org.

For more information about gift planning and how the "fiscal cliff" legislation affects your charitable gift, visit www.clevelandart.giftplans.org.

IN THE STORE



Umbrella This umbrella is inspired by the architecture of Rafael Viñoly, who designed the museum's expansion and renovation carried out between 2005 and 2012. Marble and granite bands that wrap around Viñoly's two zig-zagging wings playfully allude to the museum's two earlier buildings—the stately 1916 Beaux-Arts edifice in white stone by Hubbell & Benes and the 1971 modernist addition by Marcel Breuer in striped gray granite. \$32, Members Special \$24 (25% off).

MARCH

SUN 10-5 **MON** closed **TUE** 10-5 **WED** 10-9 **THU** 10-5 **FRI** 10-9 **SAT** 10-5



1
My Very First Art Class Begins 10:00, 11:15 **R\$**
Highlights Tour 1:30
MIX^{UP} at CMA 5:00-11:00 **Apocalypse T\$**
Theater Ninjas 7:00 *The Excavation T*
Film 7:00 *The Last Days of Pompeii* (1926) **\$**

2
Highlights Tour 1:30

3
Highlights Tours 1:30
Film 1:30 *The House I Live In* **\$**
Lecture 2:00 *The Caporali Missal* Stephen Fliegel



4
Museum closed

5
Parade Leadership Workshops Begin
Parade Studio
Highlights Tour 1:30
Tour 2:30 *Pompeii T*

6
Stroller Tour 10:30 *Good Guys v. Bad Guys R\$*
Book Club Begins 1:30 *Pompeii*
Highlights Tour 1:30
Tour 2:30 *Pompeii T*
Lecture 5:30 *Villas at Vesuvius* John R. Clarke
Gallery Concert 6:00 *CWRU young artists*
Film 7:00 *Photographic Memory* **\$**
Gallery Talk 7:00 *Abstract Expressionism and Pompeii T*
Performance 7:30 *The Art of Naqqali \$*

The Rabbi's Cat
Philosophical feline

7
Highlights Tour 1:30
Tour 2:30 *Pompeii T*

8
Highlights Tour 1:30
Ninja Day 3:00-7:00 **T**
Lecture 6:00 *Art of Storytelling in Iran* Stephen Blum
Film 7:00 *Beware of Mr. Baker* **\$**
Lecture 7:00 *Fred Wilson Speaks R\$*
Performance 7:30 *The Art of Naqqali \$*

9
Early Childhood Educator Workshop 10:00-1:00 *Science and Art R\$*
Lecture 1:00 *Art of Storytelling in Iran* Davood Fathali Beygy
Highlights Tour 1:30
Tour 2:30 *Pompeii T*
Performance 2:30 *The Art of Naqqali \$*

10
Second Sunday 11:00-4:00 *Pompeii*
Ninja Day 12:00-4:00 **T**
Art Cart 1:00 *Pompeii*
Adult Studio Begins 1:00 *Portraits R\$*
Film 1:30 *The Rabbi's Cat* **\$**
Highlights Tour 1:30
Performance 2:30 *The Art of Naqqali \$*

11
Museum closed

12
Adult Studio Begins 10:00-12:30 *Painting for Beginners, Oil & Acrylic R\$*
Art in the Afternoon 1:15 **R**
Highlights Tour 1:30
Tour 2:30 *Pompeii T*

13
Adult Studios Begin 10:00 or 6:00 *Drawing in the Galleries R\$*
12:30 *Printmaking R\$*
Highlights Tour 1:30
Tour 2:30 *Pompeii T*
Film 6:30 *The Waiting Room* **\$**
Lecture 7:00 *The Poetry of the Earth* Heather Lemonedes

14
Highlights Tour 1:30
Tour 2:30 *Pompeii T*

15
Adult Studios Begin 10:00-12:30 or 6:00-8:30 *Composition in Oil R\$*
6:00-8:30 *Introduction to Drawing R\$*
Highlights Tour 1:30
Ninja Day 3:00-7:00 **T**
Film 7:00 *The Waiting Room* **\$**
Performance 7:30 *Naseer Shamma & Ensemble \$*

16
Museum Art Classes for Children and Teens Begin 10:00-11:30 or 1:00-2:30 **R\$**
Educator Workshop 10:00-1:00 *Recording Disaster: Cartooning Workshop R\$*
Highlights Tour 1:30
Tour 2:30 *Pompeii T*

17
Ninja Day 12:00-4:00 **T**
Highlights Tour 1:30
Film 1:30 *Hitler's Children* **\$**
Lecture 2:00 *The Last Days of Pompeii* Jon Seydl **R\$**

18
Museum closed

19
Adult Studio Begins 1:00-3:30 *Chinese Painting R\$*
Highlights Tour 1:30
Tour 2:30 *Pompeii T*

20
Stroller Tour 10:30-11:30 *Fred Wilson R\$*
Highlights Tour 1:30
Tour 2:30 *Pompeii T*
Panel Discussion 5:30, *CSU Book Arts in World Religions*
Theater Ninjas 7:00 *The Excavation*
Film 7:00 *Hitler's Children* **\$**

21
Homeschool @ the CMA 10:30-12:00 *Form and Mythical Monsters R\$*
Highlights Tour 1:30
Tour 2:30 *Pompeii T*

22
Highlights Tour 1:30
Ninja Day 3:00-7:00 **T**
Film 7:00 *Starlet* **\$**
Performance 7:30 *Ana Moura: The Fado of Portugal* **\$**

23
Educator Workshop 10:00-1:00 *Recording Disaster: Cartooning Workshop R\$*
Highlights Tour 1:30
Artist Talk 2:00 *Life and Work* Allan McCollum **R\$**
Tour 2:30 *Pompeii T*

24
Ninja Day 12:00-4:00 **T**
Highlights Tour 1:30
Film 1:30 *The Central Park Five* **\$**

25
Museum closed

26
Highlights Tour 1:30
Tour 2:30 *Pompeii T*

27
Adult Studios Begin 9:30 and 6:00 *Watercolor CAS R\$*
Highlights Tour 1:30
Tour 2:30 *Pompeii T*
Art Study Group 6:30 *Pompeii T*
Film 6:45 *Apocalypse* **Not \$**

28
Adult Studio Begins 9:30-12:00 *Beginning Watercolor CAS R\$*
Highlights Tour 1:30
Tour 2:30 *Pompeii T*

29
Highlights Tour 1:30
Film 7:00 *Middle of Nowhere* **\$**

30
Highlights Tour 1:30
Film 1:30 *Middle of Nowhere* **\$**
Tour 2:30 *Pompeii T*
No museum art classes



31
Highlights Tour 1:30

Middle of Nowhere Med school on hold

APRIL

MIX at CMA Afrobeat



SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
<p> \$ Admission fee R Reservation required T Ticket required M Members only *CAS Community Arts Studio, 1843 Columbus Rd </p>	<p>1 Museum closed</p>	<p>2 Highlights Tour 1:30 Tour 2:30 Pompeii T</p>	<p>3 Stroller Tour 10:30–11:30 <i>How'd They Make That?</i> RS Highlights Tour 1:30 Tour 2:30 Pompeii T Gallery Concert 6:00 <i>CIM</i> young artists</p>	<p>4 Highlights Tour 1:30 Tour 2:30 Pompeii T</p>	<p>5 Highlights Tour 1:30 Ninja Day 3:00–7:00 T MIX at CMA 5:00–9:00 <i>Afrobeat</i> TS Prix Fixe Dinner 7:00 <i>Oliver Mtukudzi</i> RS Atrium Dance Party 9:00 <i>Oliver Mtukudzi</i> \$</p>	<p>6 Highlights Tour 1:30 Lecture 2:00 <i>Stolen from Death: 150 Years of the Pompeian Casts, or the Casts as Works of Art</i> Eugene Dwyer RS Tour 2:30 Pompeii T</p>
<p>7 Ninja Day 12:00–4:00 T Adult Studio Begins 12:30–3:00 <i>Gestural Drawing in the Atrium and Galleries</i> RS Highlights Tour 1:30</p>	<p>8 Museum closed</p>	<p>9 Highlights Tour 1:30 Art in the Afternoon 1:15 R Tour 2:30 Pompeii T</p>	<p>10 Highlights Tour 1:30 Tour 2:30 Pompeii T Circle Neighbors 6:00 Steven Litt, Chris Ronayne, Ari Maron, and India Pierce Lee</p>	<p>11 Highlights Tour 1:30 Tour 2:30 Pompeii T</p>	<p>12 My Very First Art Class Begins 10:00–10:45 (ages 1½–2½); 11:15–12:00 (ages 2½–4½) RS Highlights Tour 1:30 Theater Ninjas Performance 7:00 <i>The Excavation</i></p>	<p>13 Educator Workshop 10:00–1:00 <i>Science of Manuscripts</i> RS Highlights Tour 1:30 Tour 2:30 Pompeii T</p>
<p>14 Second Sunday 11:00–4:00 <i>Come Play at the CMA</i> Ninja Day 12:00–4:00 T Art Cart 1:00–3:00 <i>Pompeii</i> Highlights Tour 1:30 Lecture 2:00 <i>Inside "American Vesuvius"</i> Donald Palmer and Barbara Tannenbaum</p>	<p>15 Museum closed</p>	<p>16 Highlights Tour 1:30 Tour 2:30 Pompeii T</p>	<p>17 Stroller Tour 10:30–11:30 <i>Fashion and Art</i> RS Highlights Tour 1:30 Library Program 1:30 <i>Collection in Focus</i> Tour 2:30 Pompeii T Lecture 5:30, CSU Student Center <i>Praying Mantises in Gray Vesture</i> Father Michael Cusato Film 6:30 <i>A Man Vanishes</i> \$</p>	<p>18 Highlights Tour 1:30 Homeschool @ the CMA 10:30–12:00 <i>Line and Portraiture</i> RS Tour 2:30 Pompeii T</p>	<p>19 Highlights Tour 1:30 Ninja Day 3:00–7:00 T Film 5:30 and 7:15 <i>Tchoupitoulas</i> \$ Performance 7:30 <i>Paris Combo</i> \$</p>	<p>20 Highlights Tour 1:30 Tour 2:30 Pompeii T</p>
<p>21 Ninja Day 12:00–4:00 T Art Together 1:00–3:30 <i>Plaster and Paper Castings Inspired by Pompeii</i> RS Highlights Tour 1:30 Film 1:30 <i>Bestiaire (Bestiary)</i> \$ Lecture and Performance 2:00 <i>Music for the Mass of St. Francis in the Caporali Missal</i> David Rothenberg. Meet in the exhibition</p>	<p>22 Museum closed</p>	<p>23 Highlights Tour 1:30 Tour 2:30 Pompeii T</p>	<p>24 Highlights Tour 1:30 Tour 2:30 Pompeii T Film 7:00 <i>The Last Days of Pompeii</i> (1935) \$</p>	<p>25 Highlights Tour 1:30 Tour 2:30 Pompeii T</p>	<p>26 Highlights Tour 1:30 Ninja Day 3:00–7:00 T Lecture 7:00 "The Fated Hand": <i>Time and Transformation in the Work of Edward Burne-Jones</i> Andrea Rager Film 7:00 <i>Crossroads and Music with Balls</i> \$</p>	<p>27 Highlights Tour 1:30 Tour 2:30 Pompeii T</p>



Lou Harrison California composer

The Last Days of Pompeii 1935 version



ONLINE CALENDAR

Sortable online calendar at ClevelandArt.org/calendar



**THE CLEVELAND
MUSEUM OF ART**

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Cleveland, Ohio
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Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00–5:00
Wednesday evenings
until 7:30 (through
May 4)

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$6 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$12
max. \$5 after 5:00



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